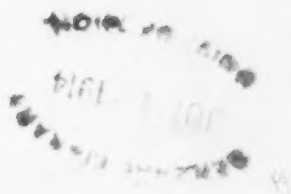


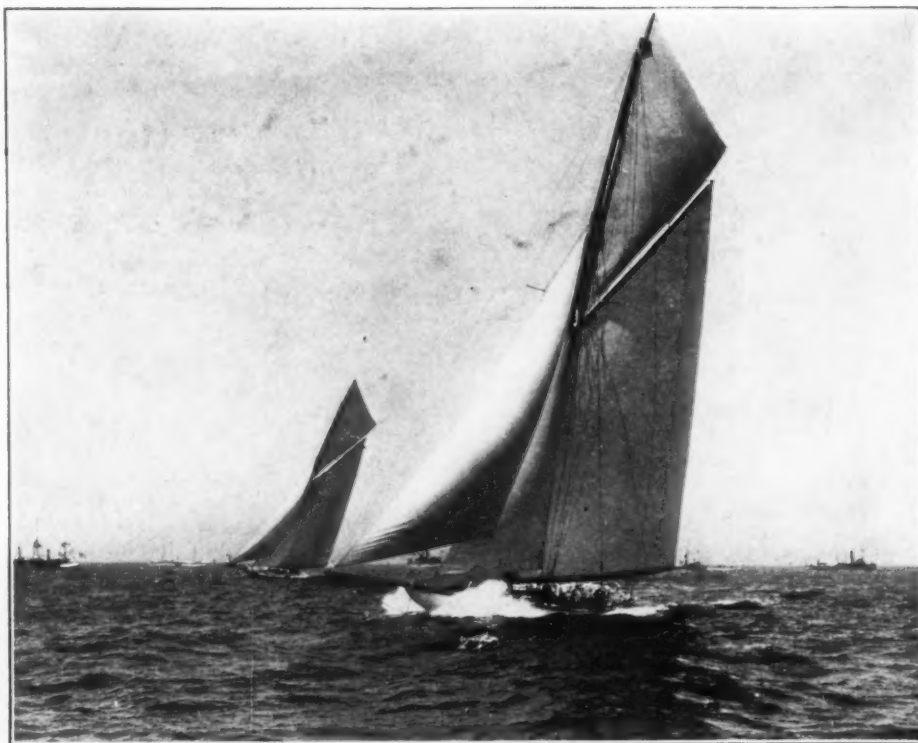
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A View of the Midway, Chicago—Dummies Erected to test the Size and Location of Proposed Statues by Lorado Taft.

VOL. XXXVI.
No. 1.

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"THE NEW WORLD."
LORADO TAFT, SCULPTOR.

THE ARCHITECTURAL RECORD

JULY, 1914

VOLUME XXXVI



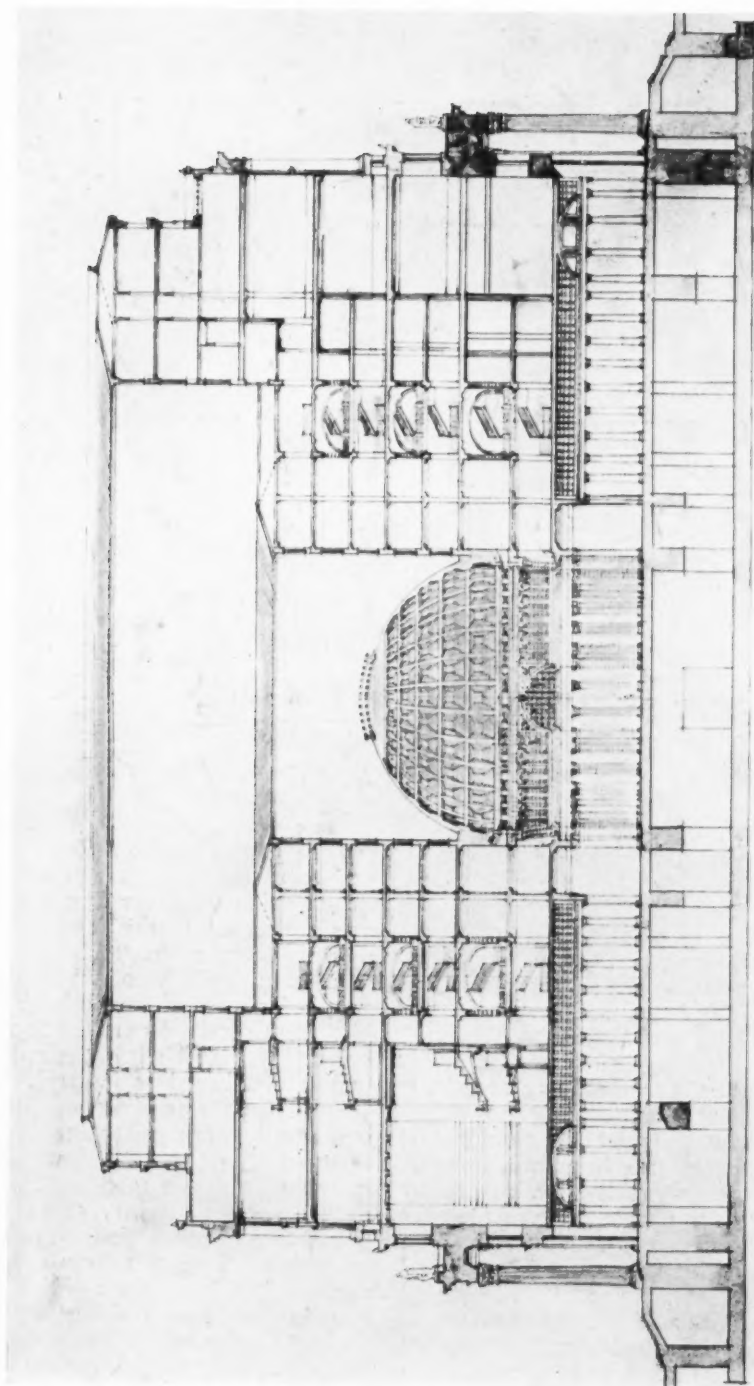
NUMBER I

THE NEW YORK COURT HOUSE AND ITS SITE BY MONTGOMERY SCHUYLER

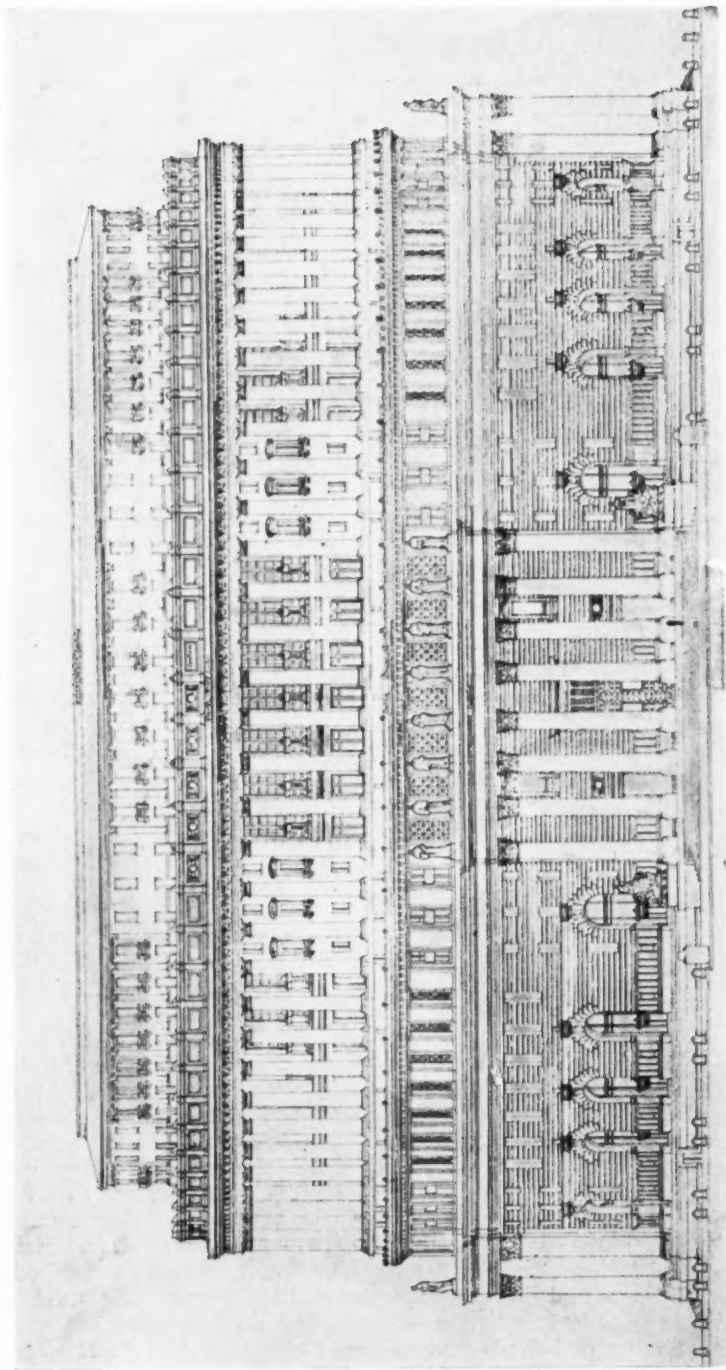


THE present flurry of discussion about the plan for the new Court House of the City of New York ought, in the first place, to fill New Yorkers with gratitude that there should be a tangible design, of which everybody has already some picture in his mind, for a "new" Court House. For nearly forty-five years that designation has been invidious. For, during all that lapse of time, it has been applied to a monument of political corruption, the sight or the thought of which has necessarily brought a sense of civic shame to all such New Yorkers as had any sense of civic pride. Upon the whole, perhaps, it was fortunate that there was nothing in the architecture of the pile which encumbered and defaced City Hall Park which was calculated in any degree to reconcile the judicious beholder to the huge frauds committed in its erection. There is, one hastens to

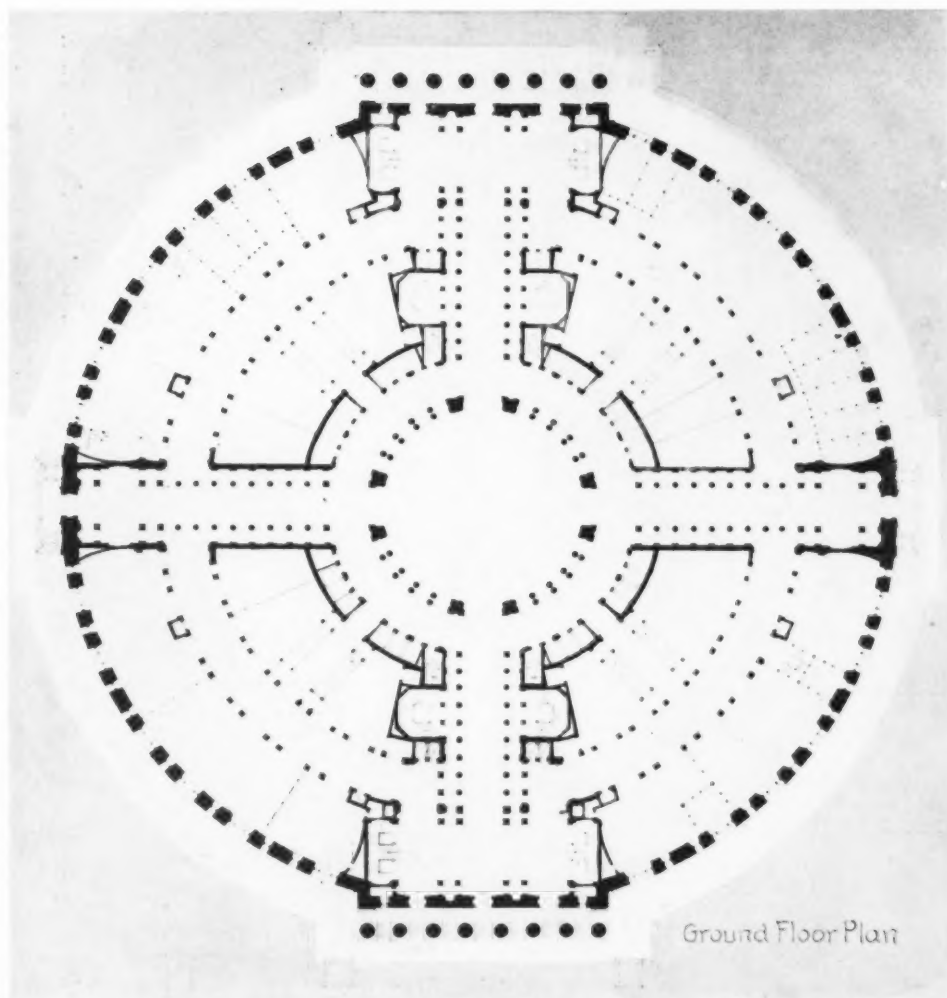
say, in justice to the memory of a bad architect, but doubtless an honest man, no suspicion whatever that the architect was concerned in the frauds. In fact, there is every reason to believe that the political thieves who profited by the frauds for a season would have excluded him from personal participation in their profits, even if he had desired a share in them. Absurd as it may seem now, John Kellum was chosen to design the building, because, according to the estimate of those politicians who had the awarding of such matters, long before such a thing as a jury of experts was thought of in connection with the design of a civic building, he was the "leading architect" of New York. His reputation rested mainly upon the work he had done for A. T. Stewart, whose complete confidence he commanded, and as a man of business very likely deserved, and A. T.



CROSS SECTION OF THE NEW YORK COURT
HOUSE.
GUY LOWELL, ARCHITECT.



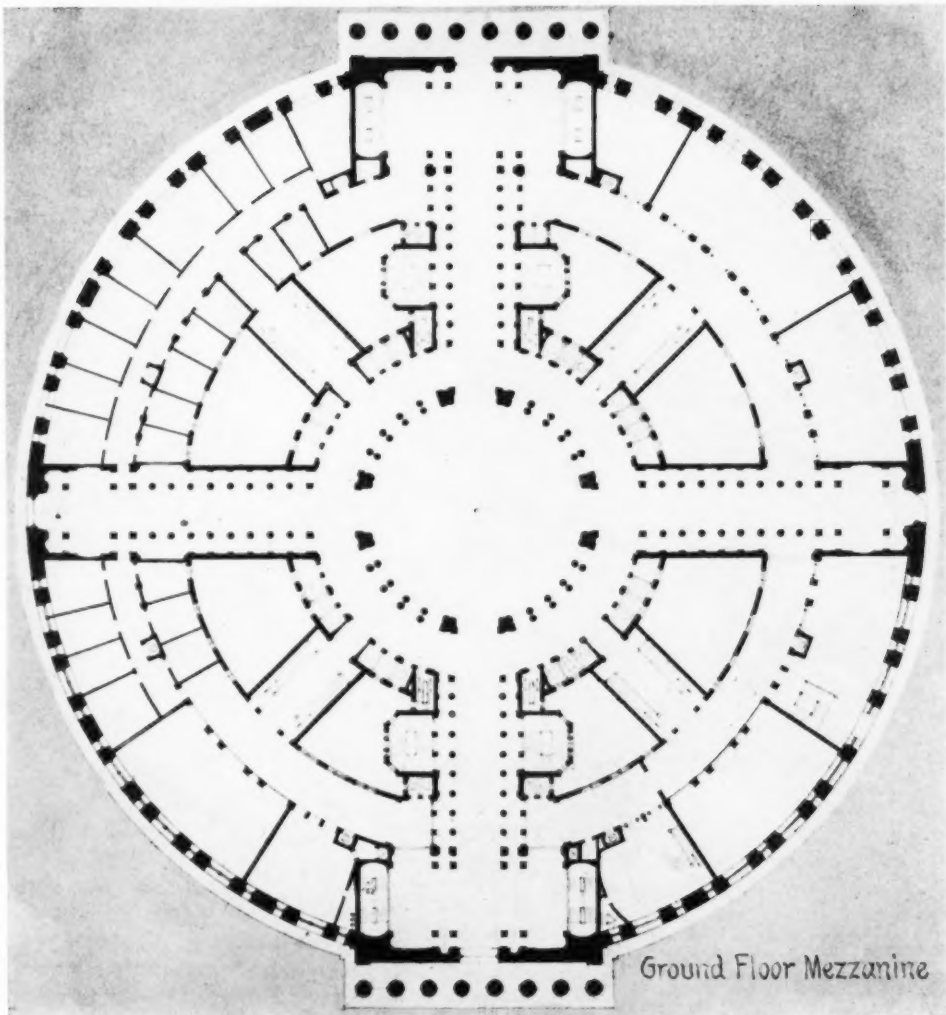
REVISED ELEVATION OF THE NEW YORK
COURT HOUSE. GUY LOWELL, ARCHITECT.



SKETCH PLAN—NEW YORK COURT HOUSE.
Guy Lowell, Architect.

Stewart was in those days one of the largest builders in New York. Two of the works executed for him by Kellum remain to excite the wonder of the present generation that the previous generation should have admired them. They are both of cast iron, in that imitation of masonry which, in the days of Stewart and Kellum, and before the costly lessons of the Chicago and Boston fires, was held to be an efficient and economical substitute for the real thing, and especially to be "fireproof." They are what was originally known as "Stewart's

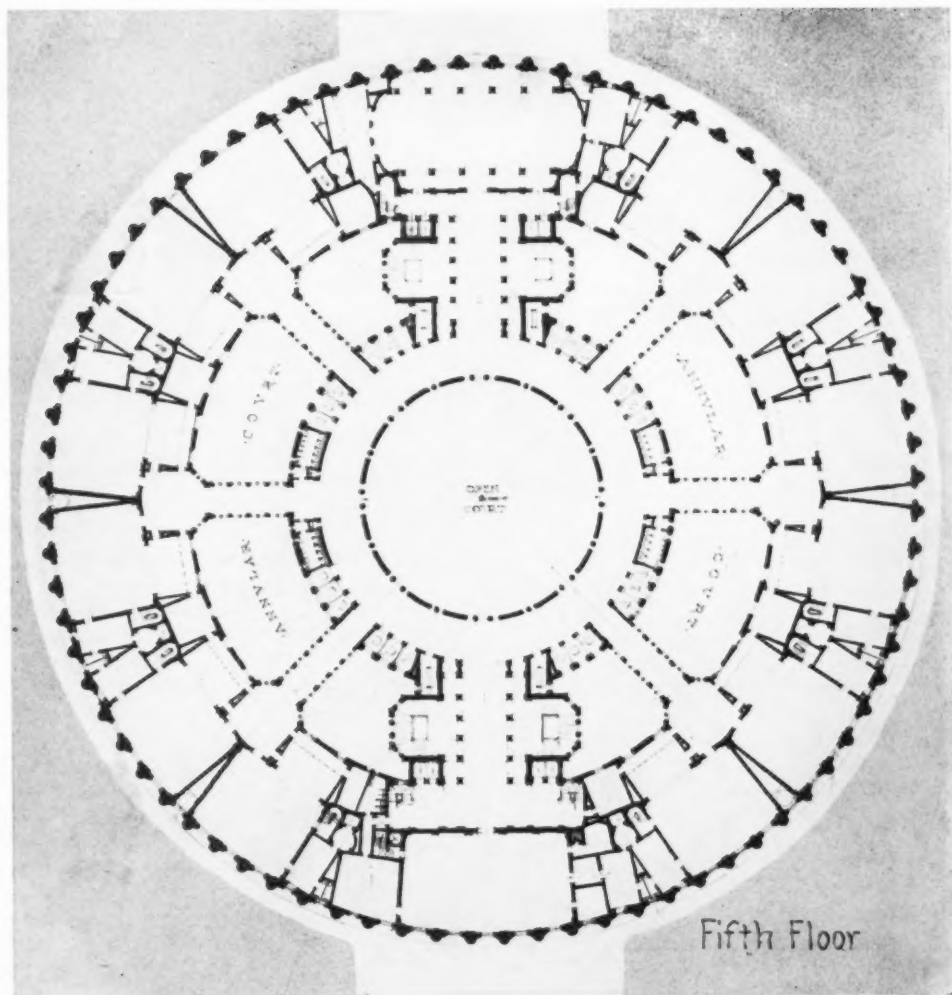
uptown store," covering the block bounded by Broadway, Fourth Avenue, Ninth and Tenth Streets, and the Park Avenue Hotel, projected by Stewart as a charitable "home for working women" but after his death promptly commercialized. Quite as ugly as either, though of really monumental material, and really remarkable for its massiveness of construction, was the "palace" the millionaire merchant built for himself at the corner of Fifth Avenue and Thirty-fourth Street, then the very heart of the most fashionable residential quarter of the city, the



SKETCH PLAN—NEW YORK COURT HOUSE.
Guy Lowell, Architect.

building occupied for some years, after the death of the widow, by the Manhattan Club, and finally demolished to make room for the building of the Knickerbocker Trust Company, which has never for a moment had the effect of making anybody regret its predecessor. A fourth of the monuments of Kellum was architecturally much more seemly and decent than any of the other three. This was the edifice at the corner of Ann Street and Park Row, built for the New York Herald, and occupied by that institution

until its migration to "Herald Square." Then this suffered the general fate of buildings in the commercial quarter of New York, being pulled down to make room for the St. Paul. Even in this case, the demolition could not excite reasonable regret, for, though the old Herald building was Kellum's masterpiece, so ridiculously to put it, it was of little architectural account. A cynical architect when it was new, observed upon it that "Kellum had a better draughtsman than usual that year" and further



SKETCH PLAN—NEW YORK COURT HOUSE.

Guy Lowell, Architect.

commented that "though mean, it was not infamous" and "did not show the same nasty mind" as its professed author's previous productions.

It happens that the cynical commentator was afterwards called upon to devise an addition to what was still "the new City Hall," and that this addition gives the monument of civic shame the only architectural interest it possesses. As everybody knows, its architecture is entirely incongruous with that of the building to which it is adjoined. It is in fact an emphatic and truculent protest

against that architecture, outside, and more particularly inside, where the straightforward and structural treatment of the brickwork puts to shame as it was meant to do the collection of quite meaningless members in cast iron into the midst of which it is intruded. Nevertheless, the honest development of the construction gives a considerable architectural interest to the apartments of the extension in which it is employed, and which do not have to be seen in conjunction with the conventional metallic decoration very ill done, as in the rotunda.

Such as it is, the interest of this extension, it may be repeated, is the only architectural interest in the "Tweed court house," and furnishes the only occasion for regret, on any grounds whatever, when the time comes, one hopes soon, when the whole monstrosity shall be torn down and make room for a fair green stretch of turf. But, after all, the Tweed court house is not conspicuous for badness among the civic relics of its time, or even of a later time. It is not so aggressively impertinent and incompetent as the later building of the Criminal Courts in Centre street. In truth, between Mangin's City Hall and Mr. Withers's Jefferson Market, the City of New York hardly erected a decent building for any one of its civic purposes.

This brings us to the value of "expertise," and the folly and presumption of the untutored layman who happens to be intrusted with the execution of important public works in trusting to his unaided judgment of the designs for them, whether by "direct selection," as in the case of the Tweed court house, or by choice among a number of competitive plans. For it would be too humiliating a reflection that, at the very worst of our architectural "period of darkness" there were not in New York architects capable of better things than the city produced in its public buildings. As a matter of fact there always were such architects, producing things immeasurably better, things which to the expert would have marked them as worthy of larger opportunities than they had enjoyed. But, although it would now, thanks to the Institute, be impossible to induce reputable architects to enter a competition in which they were not assured beforehand of the award of expert judgment, the controversy which for a year or more has been raging over the design of the new court house shows that there remains an obstinate disinclination to accept the verdicts of such a tribunal, when they run counter to the prepossessions of the layman.

This is really a very serious and significant social symptom, especially when it is manifested, as in this case it has been, by picked persons, supposed to be

aware of the untrustworthiness of their own judgments in special matters upon which they have no special claims to speak with authority. It must be remembered, in the first place, that the jury of experts which found Mr. Lowell's design not only the best practical solution of the problem presented by the conditions of the new court house, but what seemed to their unanimous judgment nearly an ideal solution, was a very special jury indeed. It would have been impossible to name a jury of three whose names would more completely have commanded the confidence of the profession and of that small section of the public which takes any intelligent interest in such matters. In fact, it is not very rash to conjecture that Mr. Lowell may have been emboldened by the guarantee of open-mindedness conveyed by the names of the jury of experts to submit a scheme of striking novelty for this purpose, instead of submitting a more commonplace and to him less satisfactory solution.

Wherefore, it was particularly disappointing that the committee of Justices of the Supreme Court should have reported against the plan of Mr. Lowell when experts had reported unanimously in its favor. It is depressing. For the committee of the Judges was also in its way a very "special jury." It was a committee of experts. According to the luminous exposition of the leader of the American bar, the late James Coolidge Carter, in his lectures on the unwritten law posthumously published, a judge, in the last analysis, is an expert, "an expert in custom." He is not and cannot be familiar with the customs of all trades and businesses, but when a custom in any one of them is shown to be the prevailing custom, he allows full weight and authority to it. That is a judicial function in which the committee of the Justices of the Supreme Court manifestly failed, when it condemned what the authorities approved. Of course, it is natural to expect that the committee of the judges should invoke expert advice, or advice that the members of the committee supposed or assumed to be expert; and, one may say, for obvious reasons. It is rather odd

that one of the primary requirements of the committee of Justices should have been that a court room should receive light from the outer air on at least two sides. One wonders whether, in the multitude of competitors, there was any one whose design fulfilled that condition, in the bewildering aggregation of court rooms for which the conditions of the program called. It was, we believe, only after rendering its adverse judgment on the plan commended by the experts in architecture that the "experts in custom" had compunctious visitings, and really decided to take architectural counsel.

All the same, the adverse decision of the committee of Judges was a considerable blow, not only to those who were struck by the novelty and ingenuity of the design accepted by the experts, but also to those who were impressed by the authority of the experts, and disposed to consider their decision as authoritative and final. For such persons could not help considering that Judges also when rendering decisions in their judicial capacity, are given to hold those decisions authoritative and final. Such persons could not help knowing that the Judges also hold that, for special emergencies and occasions, there is need of a "special jury" to decide questions not within the ordinary purview of the common run of mankind. The question of the most suitable design for the Court House of New York was eminently such a question. It was a question for a special jury. But a very special jury had already been empanelled to consider it and had returned its verdict. For what one may call without disrespect a common or promiscuous jury, even composed of Justices of the Supreme Court, to undertake to reverse this verdict without any pretence of an expert authority equal to that by which it was rendered, was a very rash and temerarious proceeding. The discreet and circumspect proceeding would have been to reinvoke the counsel of the experts upon such points as seemed to the learned Justices questionable. No doubt the experts would gladly have put their special knowledge at the service of the learned Justices. In that case, there would have been avoided the spectacle

of the "experts in custom" being arrayed on one side and the experts in architecture, including the practical detail and application thereof, upon the other. Such a confrontation would have avoided what the Judges seem to have invited; that is to say, a situation in which a public approval of the action of the Judges could not be prevented from having the appearance of the "recall of judicial decisions." It is, of course, true that this decision of a committee of Judges was not a judicial decision, in the sense that it was rendered in the ordinary course of judicial duties, or that it was reviewable by a higher court. But all the same a Judge who exhibits, outside of his strict business, unjudicial qualities injures himself with the judicious and exposes himself to what may fairly be called contempt of court. In fact, it is contempt of court in a real sense which he commits. In this matter, the real tribunal is the body of instructed opinion, and in this case unusual pains had been taken to secure the verdict of that body. No particular harm is done when the man in the street compares one of the court rooms shown in the accepted plan to "a piece of pie" and imagines the case to be settled by that facile witticism. What the witticism shows is that, even apart from the pains which have been taken to reduce the court rooms to absolute rectangularity by supplying subordinate uses for the wedges between them, the wit, or rather the wits, for there must be nearly as many of them who hit upon this identical pleasantry as there were incompetent and immodest inspectors of the published plans, had no notion of "scale," and were unable to appreciate the slightness of the curvature resulting, in one of the segments of a great circle which constitutes the exterior wall of a court room, from striking that circle with a radius of 200 feet. But for a committee of the Judges to overlook so essential a fact, and to treat the segments as if the radius from which they were struck had been a tenth of what it in fact was, and the annular court as if it were of the dimensions of a light shaft in a common apartment house, instead of being of the width of the roadway of an

ordinary street, this can only be described as an inexcusable oversight on the part of persons responsible for the judicial exercise even of their exceptional function, and a rejection of one of the fundamental maxims of the law, viz.: "*Cuilibet in arte sua perito credendum est.*"

Still, "all well that ends well," as the immortal Shakespeare has it. Whether the learned justices have been led to retract their opposition by the weight of the technical authority arrayed against them, or whether they have gracefully receded from a position they found to be untenable does not particularly matter. The plan which came to them, and for that matter to everybody else, in "such a questionable shape" now awaits, as this issue goes to press, only the sanction of the Board of Estimate and Apportionment to become the adopted plan for the new Court House. There is no more contradiction between the competitive plan and the plan as it now stands and is in the way to be executed than might reasonably be expected from the opportunity the architect has had in the mean time to re-study his design. The modifications between the two are not very important in practical aspects. In the architectural aspect, they are of no importance whatever. The criticism of the judicial committee will leave no mark at all on the completed building. It was the essential scheme to which they objected, and the essential scheme becomes the basis of the building, in spite of their objections.

It were idle to deny that the novelty of the design makes it in some sense experimental. The precedents for a circular or "ovoid" great building date back, for the most part, before Christianity or in its earlier centuries, "when the smoke of sacrifice rose from the Pantheon, and when camelopards and tigers abounded in the Flavian amphitheatre." There is, of course, one essential distinction to be drawn between the ancient prototypes and the "modern instance." It is that in the ancient examples the circular or elliptical form connoted an amphitheatre, a huge enclosed central space, with a comparatively narrow fringe of building

all around, which was furnished with seats and staircase as an "auditorium," or, as the old Romans had it, as a "spectatorium." The most impressive modern instance of a great circular building, the Albert Hall in London, has the same essential requirements as the Roman theatres. This also is a fringe of building, including seats and boxes for the accommodation of the audience, surrounding the central well, which is the nucleus and primary object of the design. On the other hand, in the present case, in which the circular form has been chosen for that of a court house, what we have been calling the fringe of building is the primary object of design, being on the important floors, subdivided into court rooms and the subordinate apartments depending upon these, while the central well is in effect a mere light shaft, and exists entirely for the benefit of the court rooms and their dependencies. It is not to be wondered at if even the experts who recommended this novel plan of a court house should await with a certain anxiety the test of practice in the completion of the building, notwithstanding all their theoretic faith in the soundness of the architect's solution. Yet, let no one imagine that the architect had adopted the circular form only through an admiration of the circular buildings of the Romans, that he had violently squeezed or stretched the requirements of modern courts of justice into conformity with that consecrated shape; such an imagination could not survive a real study of the competitive drawings, and ought not to have survived the favorable report of the experts. It is extremely interesting to note that this circular form was experimentally arrived at as presenting a solution of the problem involved most economical of space, best assuring perfect accessibility and the least likelihood of congestion in public corridors. Mr. Lowell's design is the logical result of working out the floor plan in the most obvious way to meet the requirements of the court room unit program. In other words, the needs of the building came first, the floor plans second and the circular exterior followed as a consequence and was not contem-

plated as a primary consideration. The whole scheme developed from the inside to the outside and the exterior is, therefore, not the outcome of fortuitous choice, but a consistent expression of basic structural demands of purely utilitarian nature. In so successfully combining interior practicality with exterior charm, Mr. Lowell has displayed a rare union of mechanical sagacity and artistic insight.

As to the exterior, in the matter of "scale," a matter which may be charitably supposed to have misled those of the Judges who were not judges of architecture, as, indeed, there is no reason to suppose that any of them were, this new project yields little to the Roman precedents. It yields, indeed, in area to the Colosseum, the "Flavian amphitheatre." The Colosseum measures 620 feet along its longer axis and 513 along its shorter, and the extreme height of it, in its present condition, is 157 feet. To these dimensions the new circular court house undoubtedly yields, excepting possibly in the dimension of altitude, its diameter being 400 feet; arithmetically, as one is told, 390. Even so, it is in the same class with the hugest of all amphitheatrical remains. Of the others, all, as perhaps the name of them imports, elliptical and not circular, that of Capua was 558 by 460, and its external height 95 feet, and that of Nîmes 430 by 378, and its external height 72. That of Verona, which Ruskin calls "not the largest, but the most perfect and intelligible Roman amphitheatre that exists, still unbroken in circle or step and strong in succession of vault and arch," measures 502 by 401, and is 98 feet high. So that the modern instance, though exceeded by the ancient examples, cannot fairly be said to be outclassed. Probably the architect would be reluctant to have the ultimate effect of his building judged by his drawings. Devices and expedients as yet unthought of will no doubt occur to him before the plan is executed. In particular, some device for avoiding the feeling, in a circular building, that its "features" might as well be on any other points of its periphery as where they in fact are will be apt to engage his atten-

tion, although this is a matter with which the treatment of the surrounding grounds has as much to do as the treatment of the monument itself. The critic ought to proceed still more warily than the architect, and to abstain from committing himself, on the evidence of the drawings, to criticisms which the completed building may render "incompetent, irrelevant and impertinent." Such a modest withholding of one's first impressions is particularly "indicated" in a scheme like this, for the effect of which in execution one has no precedents, as in more usual and conventional forms of construction he has. All that he can say with confidence is that if the indications of the design are faithfully and skillfully followed out, there is good reason to hope that the result will be that the City of New York will find itself in possession of one of the worthiest as well as of the most striking, of the civic monuments of our generation.

At any rate, there is no longer any serious question about the design. It is fortunate that the flurry of discussion to which we referred at the outset of these remarks is, to all intents, transferred from the question of plan to the question of site. Even so, it looks like a one-sided discussion, so one-sided that there is every prospect that it may be closed before this article comes to be read. Mr. McAneny has rendered so many important services to the city of New York in the line of that he is endeavoring to render now, that his name carries, when the question is one of a plan of public improvement, something of the professional authority which as we have been pointing out, belongs to such a jury of experts as that which rendered the award in the case of the court house when the question is one of architecture. When such an authority informs the public that the original location of the court house was a mistake, for reasons which he proceeds frankly to communicate, the public is inclined to defer to his matured judgment without further inquiry. Nor, indeed, has any opposition developed except upon minor matters of detail. The contention that borings should be taken to ascertain the

most feasible sites for foundations is such a minor matter, and one is inclined to agree with the President of the Board of Aldermen that, however reasonable it may appear, it should not be allowed further to delay the execution of a project which everybody concerned agrees is of the utmost urgency. No doubt Mr. McAneny, like everybody else who has had occasion to consider large schemes of civic improvement, regrets the failure of the amendment to the Constitution of the State of New York, which aimed to enable any municipality about to take land for municipal purposes to take more than was needed for the specific purpose in view, and to sell out the same after the improvement was completed and pocket for itself the profit accruing from the enhancement of the value of such land, instead of allowing that profit to be absorbed by private speculators. The failure puts a municipality at a serious disadvantage, when large improvements are in question, compared with a private corporation. It was a happy thought to establish a "civic centre" upon ground much cheaper than any other ground in its neighborhood, upon ground which the establishment of such a centre would inevitably raise in price. The Pennsylvania road got the advantage of its providence in acquiring the land for its station. So did the Central when it executed the improvement involved in building the Grand Central Terminal. But from this source of recoupment for its outlay the municipality is legally debarred. It is true that one seems to detect some intention of securing such a recoupment, of whipping the devil of reimbursement round the stump of legal prohibition, in the project of creating a "park" around the new court house. Sure enough, the surrounding land should and even must be so laid out as to give the new building every chance in the way of visibility and slightly conspicuousness. Even this is not enough. The peculiar

shape of the new monument renders it inevitable that the circular street which is to surround it shall be lined, on the concentric circle of a larger radius to be struck outside of the court house, with a new frontage, of which it ought to be a condition that its architecture shall so conform to that of the court house as to enhance its attractive and imposing qualities. In cities in advance of New York in this point of "civics," this would be enforced by municipal regulation, and, moreover, the profit of the entire operation of improvement would accrue to the city. That cannot be hoped for in the present case. But the more nearly it can be attained, the better for the city of New York and for every taxpayer and every inhabitant of the same.

In connection with all the work of the Court House Board preparatory to arranging for competitions and selecting a Jury of Award, due recognition should be given to the Consulting Architect, Walter Cook, whose fund of information and advice was always at the service of the board members. It is not to be understood, of course, that Mr. Cook had anything to do with the selection or appointment of the jury, for he had not. That matter rested entirely in the hands of the board. Indeed it would have been an invidious thing for any architect to be obliged to choose a jury under the circumstances.

In this particular, his function ended when he had submitted to the board a considerable number of possible names from which a choice might safely be made. It is necessary to be thus explicit owing to an impression that seems to have gone abroad to the effect that Mr. Cook was responsible for the personnel of the jury. His work, however, has been invaluable, and the Court House Board and all others concerned have abundant reason for deep satisfaction at the outcome of the confidence reposed in him.



"SPIRIT OF THE GREAT LAKES."
LORADO TAFT, SCULPTOR.



MODEL OF "THE FOUNTAIN OF TIME."
Lorado Taft, Sculptor.

LORADO TAFT INTERPRETER OF THE MIDDLE WEST

BY ROBERT H. MOVLTON



LORADO TAFT is a sculptor of power and genius who has worked faithfully at his art for many crowded years. He has produced groups and single figures which have made him recognized as one of the foremost of contemporary sculptors, and when he has not been chiseling virile life into marble or molding it into clay he has been lecturing on his own art and on art in general.

Yet it is not alone as a lecturer that Lorado Taft has exerted a wide and lasting influence. As an author he writes brilliantly of the aims and ends of his craft, and as a teacher he has left his impress on hundreds of students. For twenty-two years, from 1886 to 1907, he was instructor of modeling in the Art Institute of Chicago, and many of the most successful artists of the Central West are his pupils—men and women who have already taken their places worthily in the ranks of professional sculpture. From 1892 to 1902 he was a lecturer in the extension department of the University of Chicago, and for many years has been actively identified with the work of the National Sculpture Society, the Society of Western Artists, the Chicago Society of Artists, the Municipal Art League and Municipal Art Commission of Chicago.

For his work in the world Mr. Taft

had a solid foundation. There is nothing fortuitous about his mastery over marble, save for the genius which impels him. He was the son of a professor at the University of Illinois, and in 1879, at the age of nineteen, he was graduated from that college. His father encouraged his ambition, and in order that he might work out his career, sent him, in 1880, to Europe, where he studied in Paris and Rome, and completed his education with travel.

His first great success was the commission for two groups at the entrances to the Horticultural Building of the World's Columbian Exposition. These, "The Sleep of the Flowers" and "The Awakening of the Flowers," attracted wide and favorable attention.

Two analogous groups, "The Mountain" and "The Prairie," made for the Louisiana Purchase Exposition, at St. Louis, were part of his most conspicuous work in the next decade, although it was his "The Solitude of the Soul" which won for him a gold medal. In "The Solitude of the Soul" there is beauty united with the intellectual, nor is there the slightest hint of pedantry in his delicate application of the most profound principles of art. It embodies every perfection of loveliness, majesty and power.

His "The Spirit of the Lakes," a won-

derful fountain, is the first purely ideal work erected in the New World, and the fountain stands a thing apart, unsurpassed in American sculpture.

Lakes Superior, Michigan, Huron, Erie and Ontario are artistically represented by five beautiful female figures, built upon a rocky base at relative elevations. A stream of sparkling water rising in the basin held by "Superior" overflows into the shell held by "Michigan," and so on from shell to shell until "Ontario" surrenders her pleasant guardianship over the unpolluted waters of the greatest fresh water lakes in the world to the rough keeping of the turbulent St. Lawrence.

"The Spirit of the Lakes" was the first purchase by the trustees of the Art Institute of Chicago from a fund provided by the late Benjamin F. Ferguson to commemorate in sculpture persons and events in American history.

Recently the trustees commissioned Mr. Taft to start work on the great "Fountain of Time," designed for location at the western terminus of the Midway Plaisance.

The commission, aside from being an important event in modern art history, means the definite start, expected to be continued without interruption until its final completion, of one of the greatest civic projects for beautification ever undertaken by a city. Income from the Ferguson fund, amounting to more than \$30,000 a year, is available for carrying the plan through, and it is expected that the entire undertaking can be brought to its consummation without relying upon public funds for more than the superstructures of three small bridges. Incidentally, Mr. Taft sees his dreams of years—a marble midway—taking form. The Chicago sculptor has offered to devote the remainder of his life to transforming the South Side's great parkway into the most beautiful boulevard in the world.

In result the project will carry into permanent effect of a mile-long vista of water, lawn, trees and sculpture such as has never been approached, except in the temporary structure of the World's Fair.

At present the Midway is a grassy

strip a mile in length, and about 1,000 feet wide, connecting Washington and Jackson parks. It has always been the intention of the South park authorities to extend the depression of the Midway from the lagoons of Jackson park to the small lakes of Washington park, thus forming a waterway from park to park. Mr. Taft's plan presupposes this straight and formal canal, which is to occupy the present depressions at a level lower than the street.

The canal bisecting the Midway will fill the present central depression and will be about 100 feet wide. It is to be spanned by three white marble bridges, monumental in design, dedicated to three great ideals of the human race—science, art and religion. These will be known as the Bridge of Sciences, the Bridge of Arts and the Bridge of Religions, respectively.

At half-block intervals, along the elevated strip of land some distance back from either side of the waterway, are to stand bronze statues of the world's great idealists.

Probably the most artistic work of the general scheme will be two large fountains erected in the lagoon at either end of the Midway moat. At the east end will be "The Fountain of Creation," and at the west end "The Fountain of Time." The former takes for its subject the origin of the race, the latter mankind's spectacular journey from life to death.

"The Fountain of Creation" will illustrate the old Greek myth of Deucalion and Pyrrha, expressing by successive clusters the idea of evolution. The legend tells us that Deucalion and Pyrrha, his wife, were the only mortals saved from the flood, and that when their frail craft rested on the summit of Mount Parnassus they hid themselves to an oracle to help them in the restoration of the human race. The goddess commanded them to cover their heads and to throw the bones of their mother over their shoulders. Interpreting this to mean mother earth, they cast stones behind them, which immediately took life and assumed the forms of men and women, who were to re-people the earth.



"THE BLIND."

Lorado Taft, Sculptor.

There will be twelve groups in this fountain, containing in all thirty-six figures ten feet in height, arranged in ascending plane. Looking eastward from the Bridge of Sciences, one will see near the water's surface rough boulder-like forms, showing only partial development into human shape. Gradually these figures will assume a more human aspect, but still vague and groping as they emerge from the rock; then with a look of dawning consciousness, and finally full-grown men and women, striving and yearning with hope and ambition. The marble will typify the evolution of the spiritual from the material.

Between each of the twelve groups of figures there will be small waterfalls, which will splash into the circular basin around which the fountain with its statuary is to be constructed.

"The Fountain of Time" will be erected just west of the Bridge of Religions. It will show a great procession of humanity passing in review before a craglike

figure of Father Time. It was suggested to Mr. Taft by Austin Dobson's lines:

"Time goes, you say? Ah, no.

Alas, time stavs; we go."

The throng of pushing figures passing as in review under the eyes of Father Time, each aiming at some individual goal, will show a wavelike suggestiveness typical of the unsubstantial and ephemeral nature of human life. Actual waves will carry out the idea. In the foreground will be two figures representing the fear of youth and the joy of old age in death. The youth struggles to escape from the remorseless waves of eternity that are closing about him. The old man, with a happy smile, stretches out his withered arms to welcome the end.

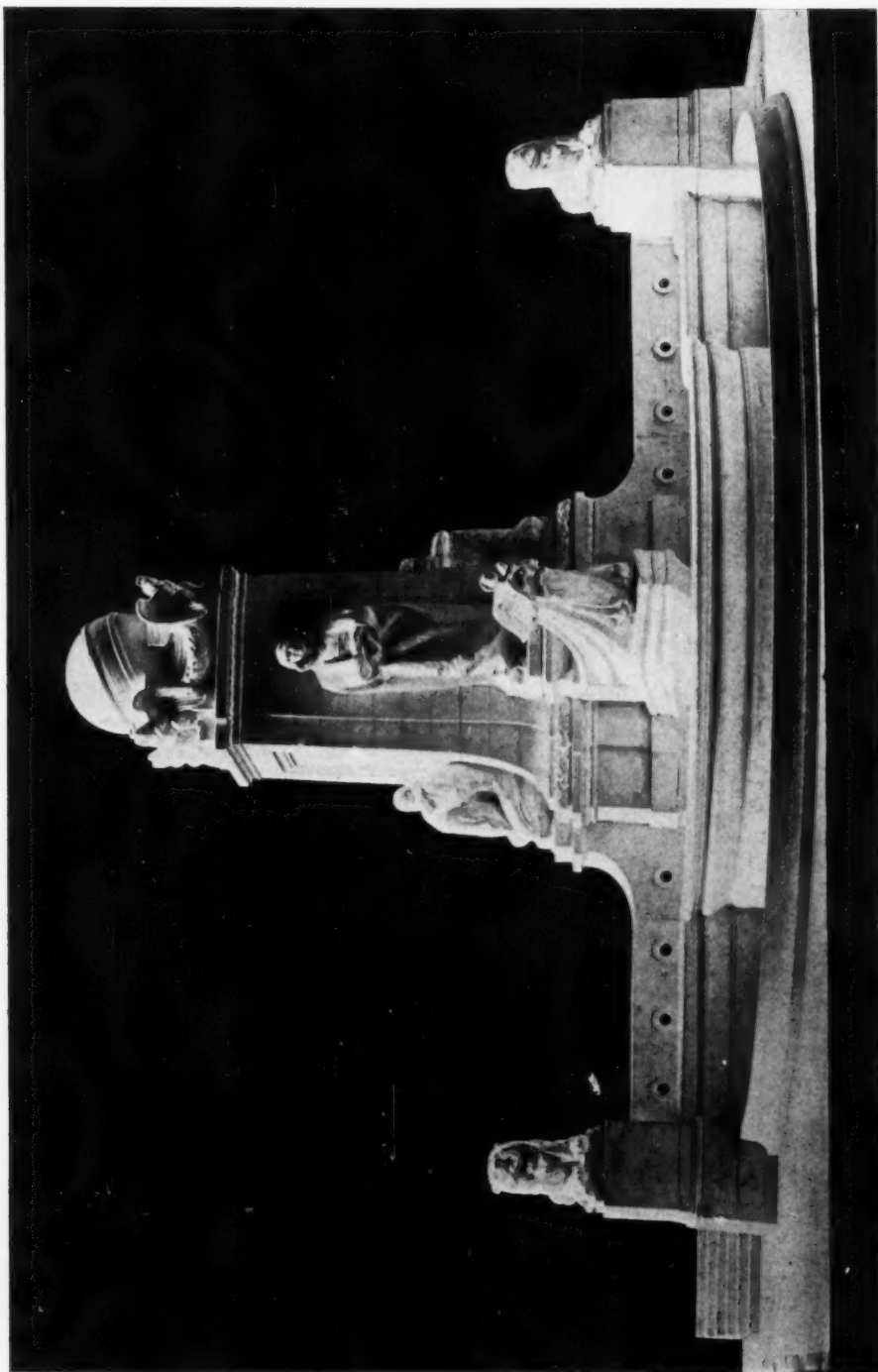
"The Fountain of Time," though yet only in the sketch form, leaves a powerful impression. The instantaneous appeal of this truly wonderful conception is obtained by its simple dignity and preservation of ideas in the mass, though



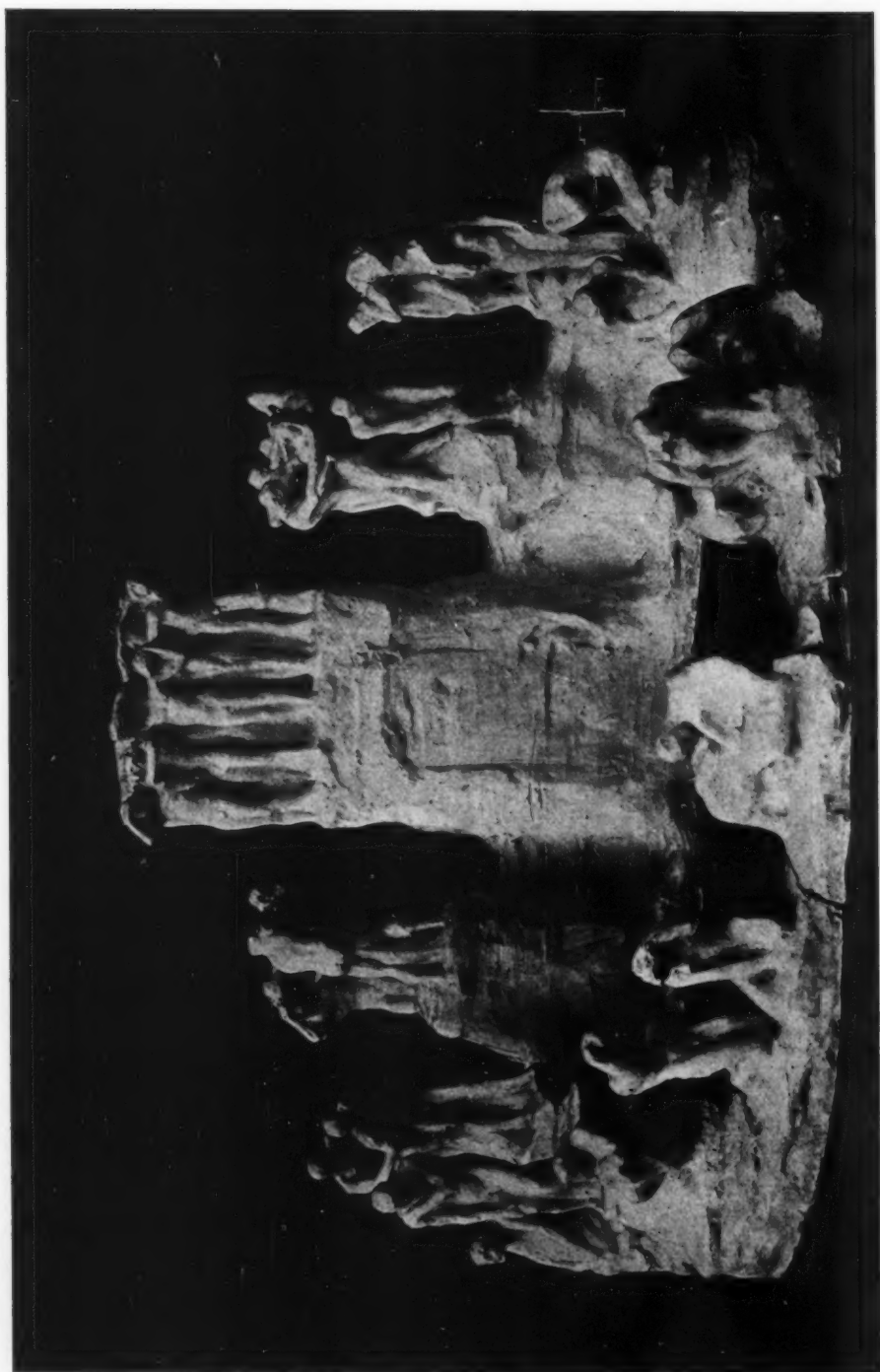
GLOBE OF THE WORLD.
Lorado Taft, Sculptor.



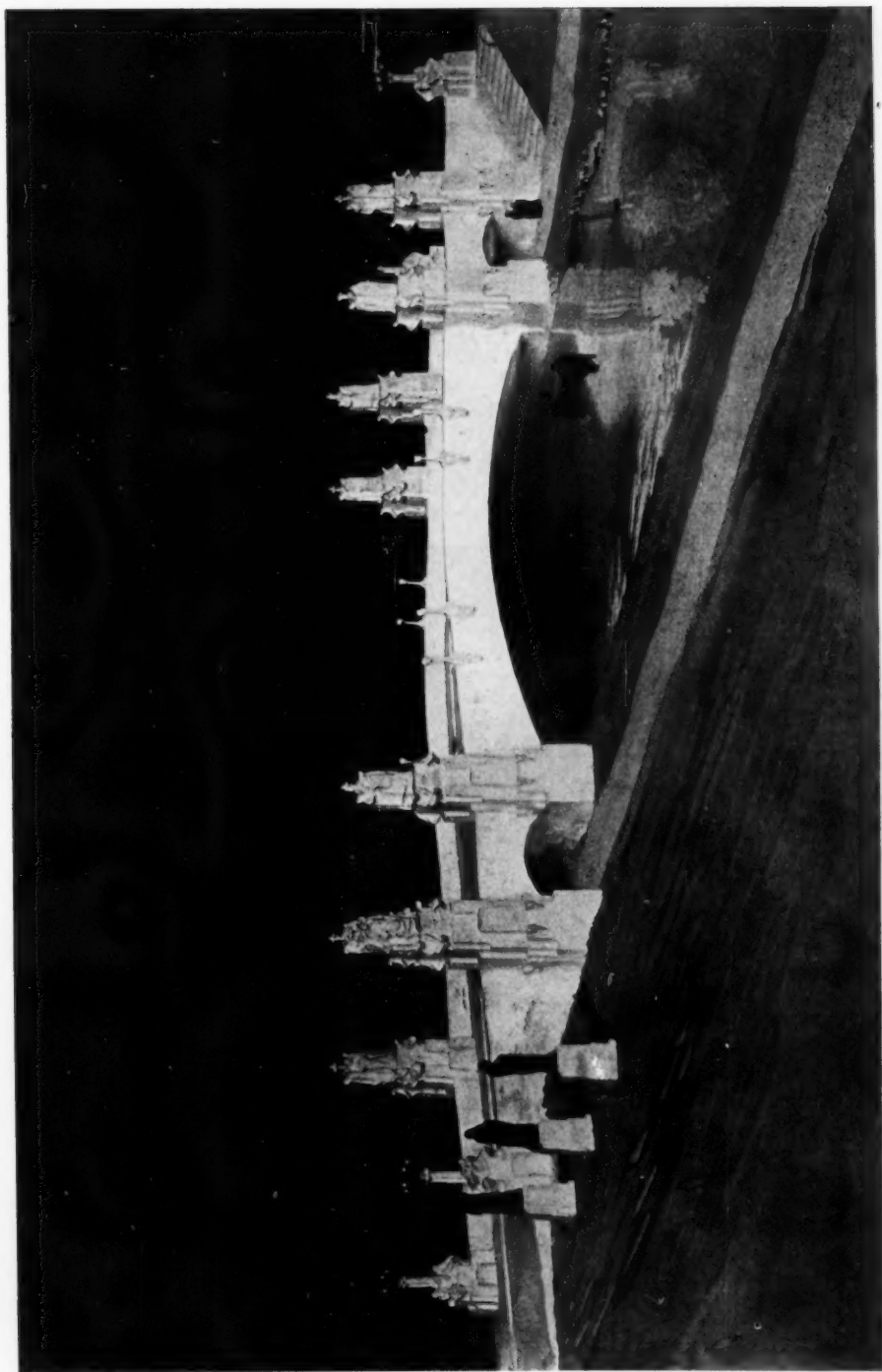
"ONTARIO"—FROM THE GREAT LAKES GROUP.
Lorado Taft, Sculptor.



COLUMBUS MEMORIAL FOUNTAIN, WASHINGTON, D. C.
LORADO TAFT, SCULPTOR.



MODEL OF "THE FOUNTAIN OF CREATION."
LORADO TAFT, SCULPTOR.



MODEL OF THE BRIDGE OF ARTS.
LORADO TAFT, SCULPTOR.
POND & POND, ARCHITECTS.

it is hard enough to define in exact terms. This fountain will be eighty-two feet long, with the figures ten feet high, except the central one, which will be about fifteen feet. Father Time's massive form will tower to a height of twenty feet.

The Bridge of Arts will mark the heart of the Midway and be the center of the whole scheme. This roadway will be slightly larger than the other two, and will be decorated somewhat more elaborately. Such artists and sculptors as Michael Angelo, Raphael and others will be represented by life-size statues along its side.

The Bridge of Sciences will carry figures representing the various departments of science, together with statues of the world's greatest men, who from the earliest times have contributed

toward the advancement of science. This will be a broad, massive, arched structure, constructed of concrete, and the statues will be made from Georgia marble of close grain and extreme hardness.

The other great element of the world's thought, religion, will be represented by the third bridge, the Bridge of Faiths. This bridge, crossing the Midway near the western end, will be constructed along the general lines of the other two. The greatest religious thinkers or the founders of the great world religions will be reproduced in statuary along its balustrades.

The one hundred bronze statues that are to dot the greensward at intervals will be of men who have made themselves famous in Art, Science and Religion.

Mr. Taft's most scholarly admirers readily accord his group entitled "The Blind" first place among his most important works. His inspiration for this work was found in Maeterlinck's imaginative and stimulating drama of the same name. This masterly group represents the crucial situation in that play; where a company of sightless men and women, who have long



"THE SPIRIT OF DISCOVERY."
Lorado Taft, Sculptor.

been the wards of a venerable priest, realize that their leader is dead and that their only hope for guidance rests with the little child around whom they group. There is a note of despair in the group, yet the dominant motif is faith and trust—the hope that “a little child shall lead them.” The conception, the grouping and the delineation of the grouping, huddling, sightless ones is marvellous.

Of late years Mr. Taft has shown a disposition to turn to sculptures heroic both in spirit and substance. He has a vigor and sweep of execution as heartening as the breezes from the western plateau. He is a man of big conceptions and ideas, and he works them out with wealth of labor and material.

One of his most recent creations, the statue of Black Hawk, commemorating the American Indian, is an excellent illustration of this virility of his genius. The statue in question is of noble proportions, being fifty feet high, and stands on the highest point of a lofty promontory overlooking the picturesque Rock River, near Aurora, Illinois.

Wrapped in his long blanket, with arms folded on his chest, this heroic figure stands erect, calmly surveying the vast expanse of meadow, hill, forest and river. The dignity, the stoicism and the bitterness of

a vanquished leader are there, and the great figure is a fit memorial of a race that has passed from power.

Behind the building of the Black Hawk statue lies an interesting little story. Several years ago Mr. Taft was watching some workmen build a concrete chimney

at the Chicago Art Institute, and there came to him his great idea of the means for making an enduring statue. With the process in mind, it was not long until an adequate subject presented itself. For fifteen years Mr. Taft has had his summer home and studio at Eagle's Nest Camp, the summer seat of the Chicago art colony. Standing for the hundredth time at the highest point of the cliff, he never failed to remember that it was from here that Black Hawk was finally driven from Illinois. So he decided to bring back the famous Indian chief, and now in concrete he again surveys his former domain.

The statue is not placed with the idea of its being a popular attraction. On the contrary, the sculptor has purposely sought a location somewhat remote from inhabited sections and apart from the beaten highways of travel: such a spot as the Indian himself might have sought from which to greet the dawn or sunset or hold communion with the Great Spirit. No



FROM "THE FOUNTAIN OF CREATION."
Lorado Taft, Sculptor.



GROUP FROM THE FIRST CLAY MODEL OF "THE FOUNTAIN OF TIME."

Lorado Taft, Sculptor.

formal approaches mark the way to the statue, nor are there any other conventional signs of civilization. The natural growth of surrounding trees and shrubbery forms the most appropriate setting.

Mr. Taft, in carrying out his conception, did not study any one type or race of Indians. It is a composite of the Foxes and the Sacs, Black Hawk's own tribes, the Sioux and the Mohawks, and was intended to represent the general Indian personality. All of the usual Indian trappings, such as the feathers, buckskin and other conventional signs, have been left off.

From the standpoint of construction the statue presents a very interesting departure from the usual methods employed in sculpture. Heretofore immense figures of this kind have been executed in bronze or iron, as is the case with the Goddess of Liberty in New York harbor. However, Mr. Taft, following the tendency of the times to erect structures of various kinds in concrete, has used this material exclusively in the erection of Black Hawk. Concrete when properly set is practically everlasting and

indestructible. This, together with the deep and carefully laid foundation resting on ledge rock, makes it certain that the monument will endure. It is solid concrete except for a hollow perpendicular shaft in the center terminating just above the folded arms. This shaft is large enough for an observer to be elevated and peer out over the valley from a little window in the head of the statue. The statue, exclusive of the foundation and low pedestal on which it stands, weighs approximately 300 tons.

The erection of the Black Hawk statue was accomplished only after nearly three years of hard work. The original figure was modeled by Mr. Taft in life-size form. This was enlarged by careful measurement to a frame of scantlings around an "elevator shaft." When the entire figure had been framed in lumber the surface was made by stretching wire netting over the timbers and then nailing burlap over the forms. Next a three-inch mold of plaster was placed over the burlap. Over three tons of plaster were required for this coating, and many timbers to support it. Finally everything was taken out of the mold and



STATUE OF BLACK HAWK, NEAR AURORA,
ILL. LORADO TAFT, SCULPTOR.

the entire space, save for a seven foot shaft, filled with concrete. The pouring of the concrete required ten days and two crews of fourteen men each working in day and night shifts.

Mr. Taft's latest work and the one which will, perhaps, be seen by the greatest number of people is the sculptures for the Columbus Memorial, which was dedicated in Washington last summer. The memorial consists of a semi-circular fountain, seventy feet wide and sixty-five feet deep, adorned with a great statue of Columbus and other appropriate sculptures. It stands on the plaza in front of the Union Station at the National Capitol, and was designed to harmonize the station and its environment by its architectural and artistic treatment.

The principal feature of the rear of the fountain is a stone shaft about forty-five feet high surmounted by a globe of the world. It forms the background of a statue of Columbus, who is represented as standing on the prow of a ship, with arms folded in an attitude of meditation. While the statue is severely plain, the sculptor has imparted to the figure a peculiar dignity by throwing about it a great cloak, impressively draped.

Just below the statue of Columbus is the figurehead of a ship, a beautiful female figure of ample form and dignity, interpreting "The Spirit of Discovery." The basin of the fountain is immediately beneath this figure and is in itself most interesting with its abundant flow of water.

On either side of the stone shaft is a massive figure portraying the sculptor's idea of the New and the Old World. The New World is represented by the figure of an American Indian reaching over his shoulder for an arrow from his quiver. The Old World is represented by the figure of a patriarchal Caucasian of heroic mold and thoughtful mien.

The globe at the top is intended to suggest the influence of Columbus on the growth of popular knowledge of the shape of the earth. It is supported by four American eagles, which stand at the corners of the top of the shaft, with wings partially extended.

The rear of the shaft carries a medallion representing Ferdinand and Isabella of Spain, and the group of figures is completed by two enormous lions which occupy the ends of the balustrade running from the center to the sides of the fountain.



FROM THE MODEL OF THE "FOUNTAIN OF TIME."

Lorado Taft, Sculptor.



THE ARCHITECT

BY WILFRED BEACH



In this article, the third in the series, Mr. Beach speaks of certain evils that persist mainly because of the layman's unfamiliarity with practical affairs in relation to building and with the demands of professional conduct in architecture. Later articles will deal with "Associate Architects," "Specialists" and "The Consulting Architect."



THE BUILDING BROKER



By natural progression the next step from the professional architectural business getter leads us to the building broker. This party may be a real estate agent, a mortgage broker, a banker's assistant or merely an indigent architect out of a job. Whoever or whatever he is, he gets to a prospective owner before such owner has interviewed an architect and professes to be able to assist to a considerable degree in financing the enterprise.

It is this phase of the broker's proffered service which particularly appeals to the intending builder, who has discovered an initial difficulty in disposing of a first mortgage. He has learned that the large loan companies will not make an examination of a building project except on an architect's drawings and specifications. Instead of getting such assistance (which does not mean complete service) in a straightforward way from a reputable practitioner, who would probably be willing to share the risk with the owner to some extent, the cautious party allows himself to be inveigled by the "broker," whose work is then easy. From a risky architect he gets the required drawings and description after promising him the job on a split fee to be partly paid in stock in the building company. A friendly contractor

offers to take the work at cost-plus-ten-per-cent and accept all or part of his pay in stock, of which he will also give the broker a share. The enterprising promoter then takes the scheme to a loan broker, if he be not himself in that business, and again arranges a split commission. As to the loan itself, if it can be made at all, it is probably a very simple matter, which the owner could have readily arranged without assistance, and at what a saving!

Due to the intervention of the broker, the owner finds himself paying six per cent to a three per cent architect; paying ten per cent (and something more concealed in rebates) to a five per cent. builder; and paying one or two brokerage fees on top of all. Much of this "overhead expense" could have been saved and a better building secured, if the owner had gone directly to the best architect available and secured his assistance to do nearly all the building broker did and that without paying more than the regular

architectural commission plus the loaning company's mortgage fee.

The building brokers' "graft" appears to flourish to a larger extent in the East than in the West, but it can be successfully worked wherever an owner will allow himself to be misled by the promise of prelimi-



nary service that will be rendered free in case the project does not become a reality. It can be assumed that it is intended that such service will be paid for several times in the event that an actual commission results. And the broker reaps the benefit without assuming any risk and with very little effort.

One of these investments has been figured in detail as follows:

Site	\$250,000	First mortgage..	\$300,000
Building	350,000	Second mortgage..	50,000
		Owner's stock...	250,000
Total	\$800,000	Total	\$800,000

It will be observed that the owner got his building without the investment of any cash, assuming that he had the property clear of incumbrance. Naturally, this was quite satisfying to him. But he never knew that the actual overhead charges on the building were fully fifty thousand dollars higher than necessary and that this fifty thousand and interest thereon will ultimately have to be paid out of the earnings of the property.

An analysis of the cost of the building discloses the fact that the net expenditure for labor and material was about two

hundred and fifty thousand, leaving nearly one hundred thousand overhead expense. This was apportioned among the interested parties (interested in fleecing the owner) in the following manner:

	Cash.	Second Mortgage Bonds.	Total.
Contractor	\$9,750	\$19,000	\$28,750
Architect	7,975	13,000	20,975
Loan broker	3,000	3,000
Building broker...	9,000	18,000	27,000
Sub-contractors ...	10,000	(overcharges)	10,000
Mistakes, etc.....	7,500	7,500
Interest, etc.....	2,775	2,775
Totals	\$50,000	\$50,000	\$100,000

These figures are interesting only as typical of such a transaction, each grafter in it naturally getting all he can. Such deals are not as unusual as might be supposed. They are frequently resorted to by dishonest agents in charge of property held in trust. One broker has been heard to say that, although he always charges in six per cent for architectural service, yet he seldom pays even three per cent. It is difficult to find any legitimate excuse for the business of these "brokers." Their machinations can and should be avoided by the client going directly to the architect and receiving simple instruction on how to be his own broker.



COMPETITIONS



Much has been said and written on the general subject of architectural competitions. Much has been orally expressed that would be unprintable. Mr. Cass Gilbert, at one of the conventions of the American Institute, voiced the sentiments of many architects when he prefaced his remarks on this topic by saying that his opinion of competitions was identical with that made famous by the late General Sherman on the subject of war. He added that only his gambling instincts impelled him to enter even formal competitions—and assuredly no game of chance is more uncertain.

It is argued in favor of competitions that

1. They are absolutely demanded in connection with large public work.
2. They inspire ambitious architects to their best efforts.
3. They afford opportunity to the

young practitioner to show his ability and thus improve his status.

4. They are of considerable educational benefit, both to the public and to the profession.

5. They have a certain advertising value for the entrants.

As to the first argument, it is not altogether conclusive, as will be pointed out later.

The second argument is admittedly true, but the working out of this effect is not as praiseworthy as it should be for argument's sake. Ambitious architects are inspired to exert their best endeavors, but, unfortunately, not to their own idea of the best solution of the problem to be developed. They are prone rather to gauge as nearly as they can the manner of solving which will find favor with the known predilections of the judges. It is hardly possible to conceive that an ar-

chitect will deliberately offer a design which he considers best, if he knows it is foreordained to failure.

As to the third argument, the present formal competition has evolved into a thing so unwieldy that only the largest work, public and semi-public, or monumental structures of importance, are so awarded. Young practitioners are not invited into these and would not be allowed to execute the work, if they did happen to get in and win.

The educational benefit must be considered with a large question mark. Judging from what the public has had served up in the daily press anent the New York Court House competition, it must be pretty thoroughly at sea as to what constitutes architectural design and what are the aims of the Institute. Competitions are no doubt of great benefit, educationally as well as financially, to draftsmen; but, as far as the layman is concerned, it must be borne in mind that architecture is a living thing, expressed in buildings, not in pictures. It is not demonstrable that, to date, the general average of our buildings of any type has been improved because of competitions. Architects who have won in such events and have built accordingly have oftentimes been heard to express regret that they could not have assisted in the preparation of the program or, at least, have been allowed their own interpretation of the problem, instead of having been forced to do certain things, to them objectionable, in order to secure the privilege of performing the service.

As to the advertising value of competitions, the winner certainly gets this in full measure—or would, if the disgruntled ones would quietly take their medicine and not attempt to tear him down. In excuse for these complainants, however, it must be borne in mind that, averaging all competitions,



the formal and informal together, probably only a very small proportion are actually fair to all concerned. It is this condition that once led an engineer to exclaim, "Well, of all the inconsistent fools, commend me to these architects! They rush into these so-called 'competitions,' knowing there will be nothing fair about them, and

howl because they are unfair. I have precisely as much sympathy for them as I have for the young idiot who expects to beat a roulette wheel which he knows is fixed."

While we will admit that the winner may get honor and fame out of his good fortune, it is hard to see the advertising benefit to the losers who must so greatly outnumber that winner. Misguided competitions have frequently served to indicate to the laity that some real ignoramus far outshone his professional confrere.

The abuses attendant upon competitions led the American Institute some time ago to an exhaustive study of the subject, especially in its relation to important work. After many changes, the Committee on Competitions, with the ratification of the Institute, issued a fourth edition of its circular on the subject in January, 1913, in which there is much of interest that the public could well afford to digest. It first expresses the "Attitude of the American Institute of Architects to Competitions," with a statement of some of the evils attendant thereon.

"Since its foundation more than fifty years ago," we quote, "the American Institute of Architects has given much attention to the conduct of architectural competitions. These contests, generally needless and always too numerous, were for many years conducted without proper regulation and often in disregard of the interests both of the



owner and the competitors. The owner, totally unfamiliar with the intricacies of the subject, assumed, without skilled assistance, to prepare the program, laying down, or more frequently ignoring, rules to govern procedure.

"Architects were led by many reasons to enter such competitions. Some needed work and were compelled to take any chance to obtain it. Many enjoyed the contest, some the exercise of solving an interesting problem. Architects have, however, learned that the outcome of a competition is largely a matter of chance and that the method rarely produces results in a building better than those obtained by direct selection. The owner has, to be sure, a choice of designs, but he is no more likely to make the wisest selection or to obtain the best building than if he selects his architect directly, guided by the results previously achieved by the men he is considering."

There follows a statement of the four chief essentials to a proper competition: that there should be a program, clearly stated; that the competency of contestants should be considered; that there should be a definite agreement between these and the owner; and that the judges should be technically competent.

"Fifteen years ago," the circular continues, "many competitions had none of these provisions and few had all of them. The commonest form of competition was one that was open to all, had a program prepared by a layman, was judged by the owner without professional assistance, contained no agreement, and made no provision to eliminate the incompetent."

"With the growth of the country, the increase in expenditures for public and private buildings, and the increase in the number of architects, all the evils of ill-regulated competitions become more marked and more burdensome."



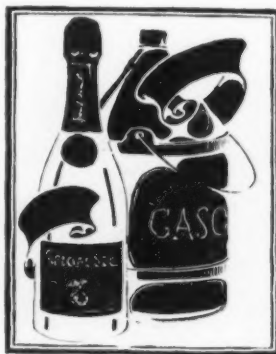
Programs varied from loose and careless forms difficult to understand and often open to suspicion that only the initiated knew what they meant, to over-elaborate ones necessitating useless study of details and needless drawings. Those instituting the competition often had no legal authority to pay any of the

competitors, still less to employ the winner. There was great economic waste, the total cost of participation exceeding the total net profit accruing to the profession from work secured through competitions.

"All this demanded correction. The Institute seeking a means of reform, perceived at once that its relation to the owner could be only an advisory one. It might urge him not to hold a competition or it might advise how to hold one, but it could go no further. To architects in general the Institute could scarcely presume to offer even its advice but, being a professional body charged with maintaining ethical standards among its own members, its duty was to see that they did not take part in competitions that fell below a reasonable standard."

"The Institute, therefore, as a first step, put itself squarely on record as opposed to competitions on the ground that they were uncertain in their results and wasteful in time and money; but since they are sometimes necessary, it was voted in convention that members should be free to take part in them when their terms had received the approval of the Institute."

"The position thus taken by the Institute is by no means an arbitrary one since it governs the action of none but its own members. To the owner, its service has been of great value in giving him information and useful advice and in saving him from the delays, cost and disappointment incident to the



amateur conduct of a competition. The owner who disregards the standard set by the Institute finds it increasingly difficult to get men of standing in the profession to enter. He who raises his program to that standard has no difficulty in securing the services of architects of greatest ability.

"Even in the few years since the Institute made its firm stand against the abuses of competitions the effect of that action had been far greater than could have been foreseen. It has not altogether eliminated ill-regulated competitions, but it has greatly reduced their number, and it is safe to say that no competition of prime importance is now conducted except in accordance with the principles stated in the following Circular of Advice."

The foregoing merely hints at the "evils" of informal competitions. Their actual extent could not possibly be overestimated, even today, in spite of the complacent assurance in the last paragraph quoted. It must be noted that this assurance applies only to those competitions "of prime importance." Those that are of lesser magnitude sail merrily ahead in the same old way despite all that the Sub-Committees on Competitions can do to prevent. The last thing wanted by those conducting such competitions is outside assistance—professional interference. The following is a specimen of the kind of invitation that is being continually sent out by school house and court house building committees the country over:

"Dear Sir:—I am enclosing herewith preliminary specifications for a proposed High School Building at this place and invite you to submit a sketch, etc., of a building that would meet our requirements; however, this is to be done without ex-



pense to us, for while we do not mean to ask free work, yet we prefer to have submitted an outline by different architects and when all is considered we will employ some one to prepare the plans in detail. It is possible that some of the outside architects will submit stock plans that would be entirely satisfactory;

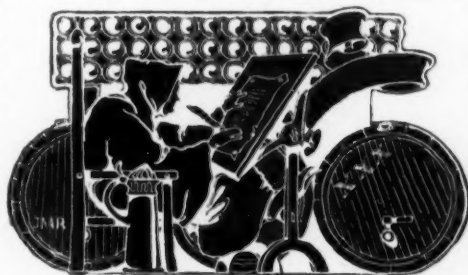
that remains to be seen. At this time we are lined up with no one, but want to get the most for the money we have to expend."

Of course, the requirements and appropriation are quite incompatible; but, needless to say, that Board found architects willing to throw away their time and money in the venture. Indeed, it is doubtful if other professional men are expected to do so much for so little as is the case with architects.

The treatment accorded contestants on such an occasion is bad enough when the members of the committee are trying to do their best, as witness the following:

A committee of fifteen most prominent citizens was appointed by the governor of a state to take charge of the erection of a state building. This commission appointed a committee of five of its members to select and recommend an architect for the work. One of the other ten discovered that the architects in his community were being ignored. He influenced the committee to declare a competition and a program was accordingly issued, though it was said that the favored architects had already prepared their preliminaries. The entire fifteen acted as judges, scornful technical assistance. When the award was made

to the architects who were originally "slated for the job," the objection was raised that these architects had made practically no attempt to comply with the instructions set forth in the program.



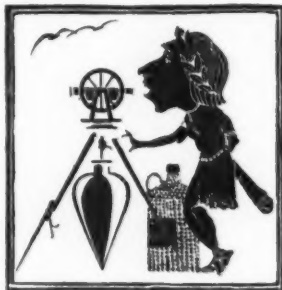
"What program?" asked the president of the Commission. "We decided before we began looking at the sketches that the sub-committee had exceeded its authority in issuing that letter, so we just ignored it and made the selection which the majority thought best for the good of the State."

Thus were the dozen other architects and their wasted efforts carelessly brushed aside—and by men of the highest type in their community—"for the good of the State." How then, if the judges be of commoner clay?

The Board of Directors governing an "Exposition" in a small city appointed a Building Committee from their membership. An architect in a neighboring city, who was invited by this committee to submit sketches, declined with thanks, saying that the chance of winning would not be enough to pay for the effort. To this they replied that inasmuch as his previous work in their town had been so very satisfactory, they thought he ought to be a candidate for their show building. They added for his encouragement that only two others would be considered, one local and the other remote, and intimated that the "competition" was really being arranged as an excuse for selecting the man they wanted. And, further, they would agree to reimburse him for his sketches if he was not chosen.

Naturally, the architect then consented; but he made proviso, to which the committee acceded, that all drawings submitted should be only in pencil, without shadows or accessories.

Sometime after the drawings had been entered this architect called upon the committee and inquired as to the outcome. He was informed that they were awaiting the arrival of the drawings of a fourth competitor, naming a notoriously unethical personage. Our friend then announced his own withdrawal from the contest, giving as reasons: first, that the committee had changed his theoretical



chance from one-in-three to one-in-four; second, that the new entrant was not bound by the same conditions as the others and would undoubtedly submit water color drawings; third, that he would further change the elements of the competition by cutting his price, if necessary, to get the work; fourth, that he was not in

good standing in the profession and therefore not a proper candidate.

The committee appeared greatly surprised at the stand thus taken but, after consulting together decided that the architect was justified and told him they would at once adjudge the three sets of sketches. Later in the day they advised him that his drawings had been given preference and that he would be employed provided he would make certain changes in plan and submit new drawings more complete for approval of the entire Board.

A week later these revised drawings were forwarded; but, before hearing directly from the committee, the architect had the pleasure of seeing published water color drawings by the fourth man who had been awarded the work. The Board had set aside the recommendation of their sub-committee "for the good of the community" and because the celebrated shyster had personally appeared before the Board and offered to undertake the commission for a very small fee on account of the "advertising" he would get out of it. Incidentally, it may be remarked that it was the only work he ever did in that city.

Recourse to the law by the abused party in a case of this kind is scarcely advisable for, as was pointed out by influential business men, not on the Exposition Board, the disappointed architect would have been "queered" in that city for all time, if he had attempted by such method to get justice. He must simply take his medicine and smile. This is not to say that there are no fair competitions.



SOME EARLY DUTCH HOUSES IN NEW JERSEY

An Architectural Study of Origin, Evolution and Detail. Text and Measured Drawings by John T. Boyd Jr.

Photographs by Charles Cafferty

ARTICLE I.

OF all the types of architecture developed by the early colonists of America, none stands apart so individual and so unrelated to the rest as the domestic architecture of the Dutch settlers around Manhattan. This type has been called the "Dutch Colonial," a very misleading term for the style. Manhattan ceased to be a Dutch Colony in 1664, long before any great architectural development began. Those earliest houses on Manhattan Island have disappeared and were evidently either primitive cabins or straight copies of the houses of Holland. The distinctive style of architecture developed slowly, as we shall see, reached its early maturity by the middle of the eighteenth century and did not attain its height until after the Revolutionary War. The best interiors seem to have been built, all of them, after Manhattan was no longer an English colony and had become good United States ground.

Still further, the great vitality of the style and the force of local tradition prolonged it almost unmodified until after 1830. Then the so-called "Classic Revival," together with changes in modes of life, caused modifications for a few years more until the final demise and descent into the inferno of Victorian horrors at the middle of the nineteenth century.

How inappropriate, therefore, is the name "Dutch Colonial," even from a strictly American point of view. But there is a Dutch Colonial style, the true Dutch Colonial architecture of the Dutch, or Boer, settlers of South Africa, developed when the veldt was still under Dutch rule. It is a very simple style, to judge from cuts in English works on domestic architecture—of broad, low walls and simple openings, recalling

somewhat the early Spanish work in California.

But if the term "Dutch Colonial" be unwelcome and already copyrighted in addition, "Georgian" will not do, either. These simple one-storied houses with peculiarly beautiful gambrel roofs bear no relation to anything Georgian. This is not strange when we consider that New York in those early days was as separate from New England and Pennsylvania as Berlin is today from France or Germany. The Dutch settlers held slight communion with their English neighbors, and were possessed of a very well-marked, tenacious individuality, but little influenced from outside. Wherever the Dutch settlements ended there is a sudden change in the type of house. For instance, in Newark fifteen miles west of New York, where the English settlements began, there are a few houses slightly Dutch in appearance, while further on, at Elizabeth, the structures may be recognized at a glance as of the Philadelphia type. The same is true east and north of New York, where there is a sudden change from Dutch architecture to the New England Georgian.

Therefore we cannot trace three well-defined periods of English Georgian influence, as Mr. Eberlein has done for Philadelphia architecture. That is why this Dutch work is so distinctive; it is a slow, steady, local development, unmodified by outside contact, lasting about a century, until the Revolution. The Revolution made the colonies more aware of each other's presence, and the Dutch builders began to borrow from their English neighbors, but for the interiors only. The exteriors were but little modified. Georgian forms, very much changed in expression, if not so much changed



JACK TERHUNE HOMESTEAD, AT WYCKOFF, N. J., BUILT ABOUT 1700.

in form, were used to embellish apartments hitherto severely plain, though very homelike and livable in character. However, even with these modifications, we cannot call the style Georgian.

But if neither of the terms "Dutch Colonial" or "Georgian" apply, what may we use? A difficult question. Would not "Dutch-American" suffice, just as we say "German-American" or "French-Canadian"? Or might we borrow the fine old phrase of Washington Irving's, "Knickerbocker"?

Leaving this academic dispute over terminology, let us consider the architecture. Unfortunately much of the early work has disappeared, especially in the immediate neighborhood of New York, though a few fine examples of wooden architecture are left in eastern Long Island. It is in a district beginning some fifteen miles northwest of lower New York, in Bergen County, New Jersey, and stretching north along the valley of the winding Hackensack River from the town of Hackensack to the New York State line, that we find the most important groups of Dutch houses remaining. Some two hundred of them there are, many, alas, much damaged and altered. It is of these houses in Bergen County, New Jersey, that the present study has been made.

The local history of this region is soon

sketched. Owing to troubles with the Delaware Indians, among whom was a tribe called the Hackensacks, the country was not finally settled till the last quarter of the seventeenth century. By 1670 John Berry, an Englishman, and Demarest, a French Huguenot, were each granted a large tract of land comprising the present town of Hackensack and the surrounding country. These tracts were soon occupied by Dutch settlers from Holland and Manhattan, who had long been covetous of the rich New Jersey valleys. Church records in Hackensack date back to 1686, when the community began to take shape. By 1700 it must already have achieved the transition from a pioneer outpost to a well-rooted community of busy farmers, entirely Holland in blood, speech and modes of life. The few Huguenots who came with Demarest were soon absorbed into the Dutch population.

These New Jersey settlements waxed fat with prosperity and increase. They were fully able to supply their own wants and by means of their river held commerce with the rest of the world. Slaves were early introduced to supply labor under a decree of 1664 of the Lords Proprietors of New Jersey, whereby each settler was granted a bonus of 75 acres for every slave he brought into the colony. Bergen County



ORIGINAL DEMAREST HOUSE, BUILT EARLY
IN THE EIGHTEENTH CENTURY. TYPE OF
OLDER DUTCH HOUSES IN NEW JERSEY.



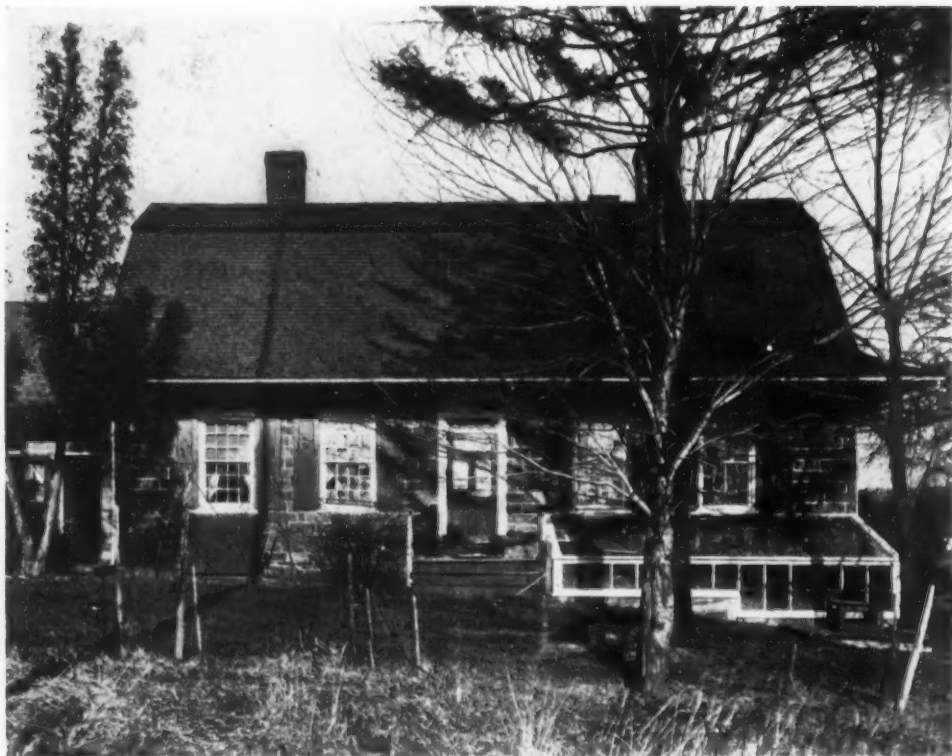
VANDERBEEK HOUSE, AT HACKENSACK, N. J. BEGUN ABOUT 1717.



ACKERMAN (BRINCKERHOFF) HOUSE. THE LARGE STONE SEEN THROUGH THE VINE AT THE HEIGHT OF THE WINDOW HEAD IS DATED 1704.



VREELAND HOUSE, AT NORD-
HOFF, N. J. BUILT IN 1818.



FRONT OF HENDRICK BRINCKERHOFF HOUSE.

was the largest slave holding district, and the Census Reports show 2,300 slaves in 1790 and 1,683 slaves in 1820. This fact of slavery is very important, for without such plentiful labor those massive stone walls could never have been built. Endless good timber was at hand, but the people preferred stone.

The first houses were primitive one or two-room cottages, rough stone walls, thatched roof of flat gable without the wide overhanging eaves so noticeable later on. Naturally, very few remain today. One of the earliest of these, the Kipp House, built by Hendrik de Kype, was burned down only a few years ago. The Winter's Homestead and the Terhune House, Wykoff, about 1700, shown on page 32, are types of this early house. The small "wing" of the Ackerman House, on Polifly Road, shown on page 38, is probably contemporary with this group. The original Demarest house, by the riverbank near the River

Road, north of Hackensack, is a well-preserved example of a slightly later type, but it affords a good idea of the first dwellings. These early structures have all the charm of the tiny cottages of Europe. It is difficult to think of them as native to America.

These simple cottages continued to be built for some time, always more carefully and with better workmanship, the stones laid in courses and roughly faced. This stone is called "brown-stone," but it is very different from the gloomy material used in New York City. It is a local sandstone, found on almost any site, and ranges from the light or dark tan of the Hopper House to the beautiful light brick color of a house at Dumont, owned by Mr. J. S. Mountfort. It has great variety of hue and texture. The walls are eighteen inches, more or less, in thickness, rarely less, and form inside fine deep window reveals. Some even are two feet six inches thick.



BOARD-ZABRISKIE HOUSE, ON PARAMUS ROAD, NEAR HACKENSACK, N. J. DATED 1790.



HENDRICK BRINCKERHOFF HOUSE, ON TEANECK ROAD. INTERIOR UNTOUCHED.
DATE UNCERTAIN.



ACKERMAN HOUSE, ON POLIFLY ROAD, HACKENSACK, N. J. WING IS PROBABLY ONE OF THE OLDEST SURVIVALS IN BERGEN COUNTY.



DEMAREST HOUSE—REAR VIEW—ON THE SADDLE RIVER, 1837.



DEMAREST HOUSE, AT RIVER EDGE,
N. J. PARTLY DEMOLISHED "DUTCH"
OVEN AT END WALL OF WING.

Photo by B. H. Albee.

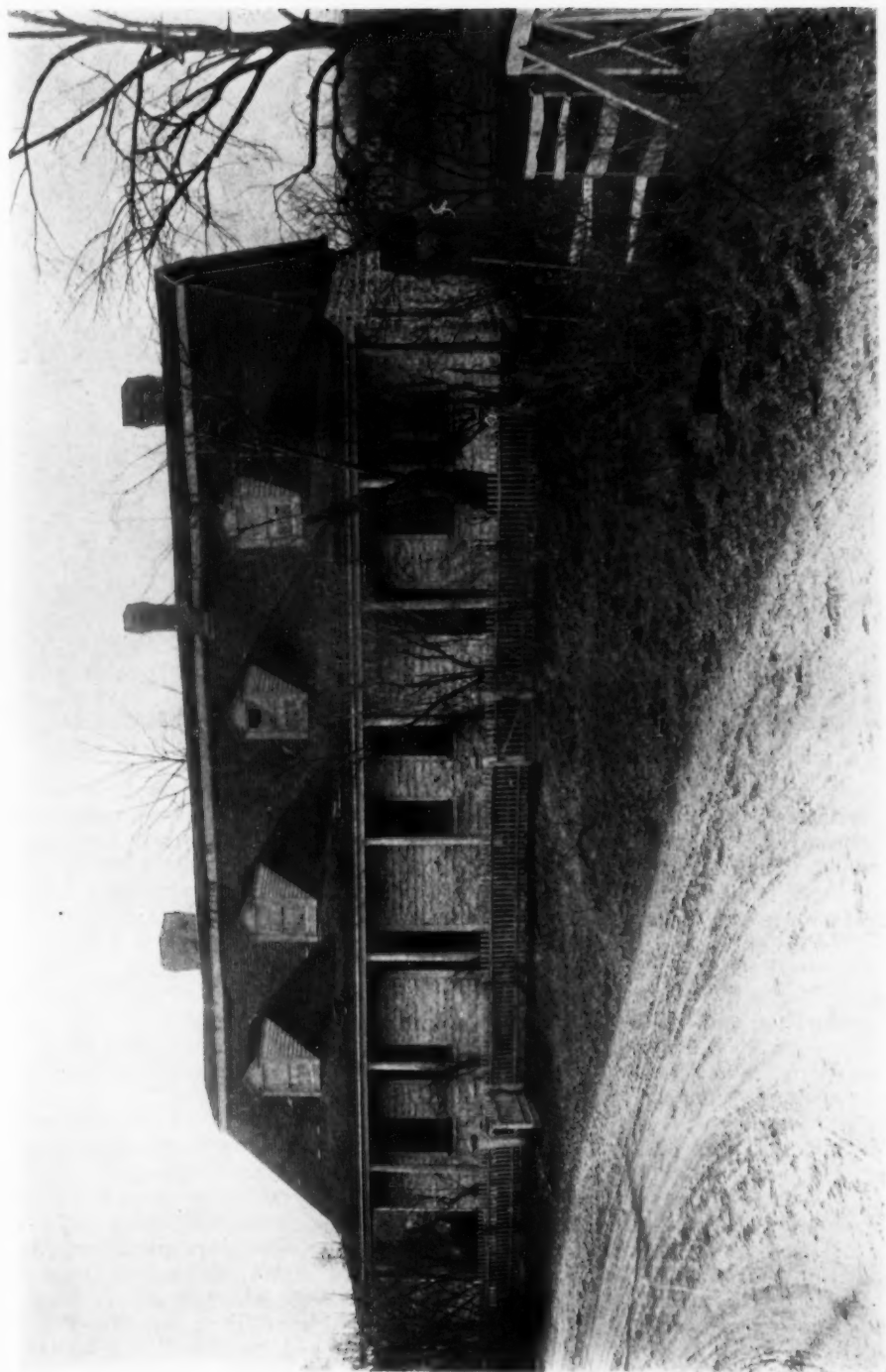


TERHUNE HOUSE, AT ANDERSON STREET, HACKENSACK, N. J.
AT LEAST 155 YEARS OLD.

As time went on the stonework was more carefully cut, until in the nineteenth century, we have the precise jointing and smooth tooled finish on the fronts of the central portion of the Hopper House, 1818 (see elevation drawing on page 47), and Demarest House by the Saddle River, shown on page 38, 1837. But this formal stonework is rather insipid compared to the preceding eighteenth century work. No more charming stonework exists than that of the sides of the central part of the Hopper House, and the front of the south ell, shown on the elevation on page 46. Here the contrast of very long and very short stones laid in the seven inch courses common to all the structures gives great life and scale to the wall. The rear and end walls were usually very rough, with the stonework at the corners carefully jointed—a pleasing effect on the whole. It is curious to know that all these walls, even the later ones, are laid in a binding material of ordinary clay from the fields mixed with straw. This is not nearly so

crude as it sounds, for the New Jersey soil yields a red clay that is nearly impervious to moisture, the same clay used by the terra cotta companies. Were this a faulty use of binding material the window sills could not have been made in two or three thin pieces of stone without causing damage. In later years the walls have been pointed on the outside with mortar, giving the bright white joints seen in the accompanying photographs. Originally the joints could not have been very noticeable.

Though this clay mixture keeps out moisture, the rain would tend to wash it out of the stones on the outside of the wall. And herein is explained the mystery of the wide eaves that overhang the walls three feet or more without support, which have so bewildered and enchanted beholders: they were built to throw the rain water out from the walls and to prevent the clay from washing out. The end walls were not so easily taken care of. Therefore they were not carried up to the peak of the gable and



ZABRISKIE HOUSE, 1752, HACKENSACK, N. J.
ALSO CALLED BARON VON STEUBEN HOUSE.



ACKERMAN HOUSE, 1704, NEAR ESSEX STREET STATION, HACKENSACK, N. J.

the space between framed in wood covered with shingles and sometimes with clapboards in the nineteenth century. This construction left only a short space of stone wall which needed occasional repair. In some houses, notably the Ackerman House on Polifly Road (see page 38) and the Brinckerhoff House on the Teaneck Road, this overhang was carried around the end of the gable to protect those walls likewise. Thus the varied use of materials in these houses often remarked upon, came about in an entirely natural way. Sometimes the houses had a front wall of brick, or of stucco covering a real half-timber construction, but these cases are rare.

Once the overhang was established, the projection was curved to keep the roof from coming too close over the windows and to avoid a top-heavy, clumsy appearance: Possibly, also, to cast the rain-water further out from the walls. Whatever the cause, the result is one of the loveliest effects of roof archi-

itecture known. Not only does it soften the severe expression of angles and planes found in almost any roof, but its lines combine beautifully with the slopes of the site in the foreground and the hills of the rolling country in the distance. Mr. R. A. Cram has journeyed to Japan to find wondrous refinements in the roof curves of ninth century temples there. But he need not have gone so far. He need only have taken the trolley into New Jersey to find something just as rare.

These roof eaves are sheathed underneath to form a box cornice five to seven inches deep at the outside edge. On the gable ends in later times was a delicately moulded skirt boarding and sometimes an exquisite row of dentils found in the Ackerman House (nineteenth century) on the North River Road, or else the half-round modillions of the Terhune House, owned by Mr. T. J. Palmer, in Hackensack, almost the sole use of mouldings on the exterior besides door

and window architraves. These projecting roofs became universal early in the eighteenth century and where they are not found a careful inspection will show that they have been cut off in later times. The wooden Dutch houses of Long Island have similar roofs, though with a slightly flatter, easier curve that begins its sweep further up the slope, and is perhaps not so firm as the New Jersey variety.

When the original cottage grew too small for its owners, a second larger house was built against one end and became the main portion of the house, the original building now changing into a kitchen "wing." Then frequently a second wing, more or less like the first, was added on the other end of the building to accommodate a married son who used the living quarters of the main house with the rest of the family. Thus the symmetrical house plan of centre and flanking wings was not at all a formal conception carried out at one time, as we build houses today, but was simply the result of a natural growth in the prosperity and wants of the family. There is a curious house in Midland Park, showing three houses in a row, the larger two of which were additions to the original part, an extreme case in point. Later on, houses were built with main part and one wing at one time, but usually they just "grew" as described.

This larger central portion of these early Dutch houses was roofed by a beautiful low gambrel roof distinct from any other type and unknown in Holland. Its origin has caused much anguish to critics. It is better to do as Monsieur J. Guadet did in speaking of a certain feature of the Doric Order and acknowledge at once that we know nothing whatever about it. It is hard to say just when in the 18th Century this form of roof became general. A worthy local custom in building a home was to select a stone in some conspicuous part of the outside wall and cut upon it the date, and usually the owner's initials (see the photograph on page 44). This gives us the date of many houses, but we must not be deceived; it often fixes only the age of the original "wing" and tells nothing of the time of subsequent additions or

changes which were constantly taking place. Sometimes when the wall where the datestone was set was torn down, the datestone was inserted in the wall of the newer part, to cause further confusion for the antiquarian.

The gambrel roof was known in New England even earlier than 1670. In Bergen County the Dutch form of gambrel roof must have been well established by the middle of the 18th Century at the latest.

This local type of gambrel is much more beautiful than the New England variety, hugging the walls more closely, and once met with, like the song of the rattlesnake, can never be mistaken for anything else. The steeper slope is about 45° , or slightly less, and quite long. The top slope is less than 25° and quite short. The measured drawing of the end of the Hopper House on page 46, is a splendid example which shows slopes of 44° and 23° , respectively. The combined slopes and overhanging curves of the eaves of the Dutch roof make it the most beautiful gambrel known—compact, with extraordinary harmony of the relations of angles and curves to each other and to the wall below. Many examples are shown in the accompanying photographs. This roof is found everywhere with but slight variation in its elements. Evidently the Holland farmers appreciated its rare quality, for they used it in smaller structures where a plain gable could have spanned the walls almost as well.

There is still another curious feature about these houses that is unique. If it is not speaking disrespectfully of fine things, they were the first American bungalows of importance. All the living rooms were on the ground floor. The usual plan is a centre hall through to the rear wall with a "Dutch" door at each end separating two larger rooms on the front, which were the living rooms, and two smaller bed rooms at the rear (see measured plan). The stairs in this wide hall led up into great lofts left unfinished, very picturesque in their fine old pinned trusses of oak. The larger farms had many hundred acres and several slaves, a little community in itself, self-supporting and carrying on the vari-



DATE STONE—LINTEL OF A CELLAR WINDOW
IN THE BOARD-ZABRISKIE HOUSE.

ous household industries universal in the Colonial countrysides. The lofts, therefore, served as great storehouses and workshops for weaving and spinning, etc. They were lit at each end by three windows, above these at the top of the gable a small square window, which later became a semi-circular one. Sometimes rough partitions by these gable ends formed primitive bed rooms for children or slaves. The old Ackerman house on Polifly Road, shown on page 38, has a gambrel attic with the partitions still left. People yet alive remember the unfinished lofts, and furthermore the difference between the woodwork itself of the first and second stories furnishes complete proof of their original character. Dormers were never needed and were not found, all such being later additions when people desired more space and finished up the loft, leaving a small secondary attic at the tip of the gable.

At Rutherford, seven miles south of the town of Hackensack, where the English settlements began, is a large stone two-storied house, built by the Kingsland family, bearing the date 1670. It is really an English manor house, except for the huge gambrel roof like that of the Berdan house, shown on page 45. If we may take the datestone at its face value, we have in the Kingsland house the oldest gambrel in the country, which may have been copied by the adjacent Dutch builders when they built the larger additions to their small houses. Still, this stone may have been moved from

the wing—which has been torn down—to the present portion of the house, which would therefore be newer. The wing itself could hardly be older than 1670, for it was in that year that Major Kingsland received his great grant of land—the Kingsland patent—which opened up the country around Newark for settlement.

All this lengthy explanation is necessary to understand the unusual character of the Dutch houses in New Jersey, and we are ready to summarize the standard type of country house. It was a low stone dwelling usually with one wing, and sometimes with two, a "Dutch" door in the middle and oblong fanlight above, two windows at each side bare of columns or any other architectural features—only a simple platform with plain side railings in front of the door—the walls carrying low unbroken gambrel roofs with eaves curving out three feet more or less to protect the stone walls—the whole in exquisite scale and proportion, with an extraordinary expression of strength, austerity, harmony and comfort.

The wings were lower and covered with a plain low gable, usually with the curving overhang. Big chimneys there were, usually of brick brought from Holland or the Barbadoes. This type of house, which we may call the "classic type," remained unaltered until the so-called period of "Classic Revival" brought so many changes—which have continued to the present day—that it is difficult to extract the old places from the debris that encumbers them and show them as they were in the beginning.

The best house of all remaining unchanged, both inside and out, is the Hendrick Brinckerhoff house by the car line on the old Teaneck Road, and I have selected this as the one typical above the others. Its date is doubtful, but it is old among these houses. Charmingly situated as it is, with end towards the road, on the hillside, with a fine view over the marshes of the Overpeck Creek, may nothing ever occur to disturb its ancient serenity! Other houses press it closely, however. There is the old Ackerman House on Polifly Road of much the



BERDAN HOUSE, ON MAIN STREET, HACKENSACK, N. J. BUILT IN 1762.

same type (see photo on page 38), and the Demarest house at Riveredge, begun probably early in the 18th Century (see photo, page 39), and now slightly altered, has perhaps even more quaint charm than the other two. A house at Dumont may be mentioned as another well-preserved example. Of the later and larger 19th Century houses, the Demarest house across the Saddle River (see photo of the rear on page 38), west of Hackensack, is a perfect example. It shows the strength of the local tradition when we realize that this house was built as late as 1837, almost without change from the earlier types. The front of the Hopper house, 1818, has been sadly mutilated, but the restoration, shown on page 47, is exact, for the

overhang on the rear was never touched, neither was the south wing.

These later houses stand higher off the ground to give more light in the cellar. The earlier ones are set with the first floor only a step above grade. Of the smaller houses, none is more charming inside or out than the well-known "Brinckerhoff" house—it was built by an Ackerman in 1704—by the Essex St. Station in Hackensack owned by Mr. J. S. Mabon (see photo of side and front door). The stone wing is gone, and has been replaced in late years by a wooden addition.

The dormers were built later, and the two white columns and seats were added only several years ago and are not unattractive. Very effective additions of



square posts to form porches are found in the large Vreeland house at Nordhoff, contemporary with the Hopper House (see photo on page 47), and, even better, the Westervelt house at Cresskill, the main portion of which was built in 1808. A perfect little house (shown on page 34) is the one behind the Hackensack Post Office, begun by a Vanderbeek about 1717, which has a stucco front.

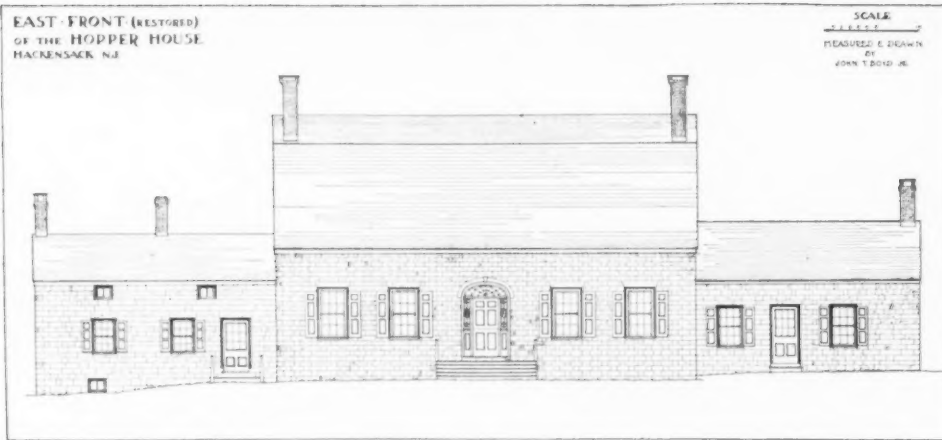
A curious variation is found in the house by the bridge at North Hackensack, called the Baron von Steuben house, built by a Zabriskie in 1752 (see photo on page 41). It was presented to the celebrated German by the State of New Jersey in acknowledgment of his services in the Revolution. But he sold it immediately afterward and never lived in it. Here the original house was enlarged by adding another portion of about the same size against the rear wall, thus doubling the depth of the house. The outside slope of the original simple gable was used as the lower one of four slopes for a very flat gambrel. This achieves a beautiful effect outside. Inside, the stairways with landings at the rear caused the builders to place the rooms in the new portion at the landing level, half way between the floors, giving a charming variety of plan. The roof trusses resulting from this alteration are very curious and help tell the story of the change. Incidentally, this roof shows almost the only successful use of dormers that I know of in this region. The Terhune house, mentioned above, has this same curious alteration and an even flatter gambrel than the other. This house is at least two centuries old and

its first known owners were the Terhunes (see plate).

There is an exquisite little house by the Anderson St. Bridge, Hackensack. It was supposedly built by the same Terhune family who owned the other house nearby, and is at least 150 years old. "Classic Revival" additions have not injured it in the least, with its white painted wood walls. Overlooking the river from behind the gigantic tree which really was a part of the "forest primeval" it forms as dainty and cozy a picture as one could see.

But of all the places in this old countryside, none is more delightful in itself and in its situation than the Board-Zabriskie home on the old Paramus Road, northwest of Hackensack (shown on page 37). It was begun in 1790 by a Zabriskie. The house stands at right angles to the road and the end of the nearest wing strikes one at once with its two little oval windows set diagonally in the gable and its perfect detail. The rest of the structure has been often added to, but not in such a way as to harm its picturesque effect. It forms one of those groupings that dazzle the architect who would like to create them all at once, whereas he should give some fifty years to the work. A great lawn, with beautiful trees and shrubbery, stretches away from the rear of the house, and in front, across the driveway, is an old "Colonial"





garden carefully laid out with paths and boxwood hedges, spanned at intervals with charming little arches and trellises. Nearby is an old barn, with great timber work that reminds one of the ancient structures of Europe.

It is worth while to mention several houses of the town type of two-storied house still remaining on Main Street in the town of Hackensack. The best one is the house built by a Berdan in 1762, once used as an inn, shown on page 45. It has a good gambrel roof without the overhang, which would have looked clumsy, perhaps, on a two-storied building. The interior remains, with many interesting details. The other houses have been altered outside, but retain good interior details, notably the Peter Wilson house, built in 1783, and the Anderson house. This group of town houses gives some idea of the sort of dwellings built in New York City about the time of the Revolution.

In all this rather intricate discussion of the Dutch country house in New Jersey and its curious features, a few salient facts should be briefly emphasized to avoid confusion. First of all, these houses form a distinct unvarying type that stands absolutely apart from all the other types of architecture of Colonial America. The primitive or pioneer stage of its development runs through the last quarter of the Seventeenth Century, and is typified in the simple cottages of Jack Terhune and Demarest described above. As the dis-

trict prospered in the Eighteenth Century, larger and more substantial houses were built and the gambrel roof and overhanging roof appeared; but no additions of porches or columns of any kind were permitted to relieve the austere proportions of the exteriors. Thus through gradual development a "classic" type was reached by the middle of the century, of which the Hendrick Brinckerhoff house is the most perfect and most perfectly preserved example. Later on, after the Revolution and in the Nineteenth Century, larger houses were built, but never better than the home of Hendrick Brinckerhoff. Sometimes, indeed, they fall short of its standard. Of these later houses, we have the Board-Zabriskie, the Hopper and Demarest houses by the Saddle River, all three showing traces of Georgian influence exteriorally, and plenty of Georgian characteristics interiorally. We must consider the addition of columns or posts under the overhanging eaves to form a porch across the front to be a departure due to late Georgian or "Classic Revival" influences—a variation best exemplified in the Vreeland and Board-Zabriskie houses.

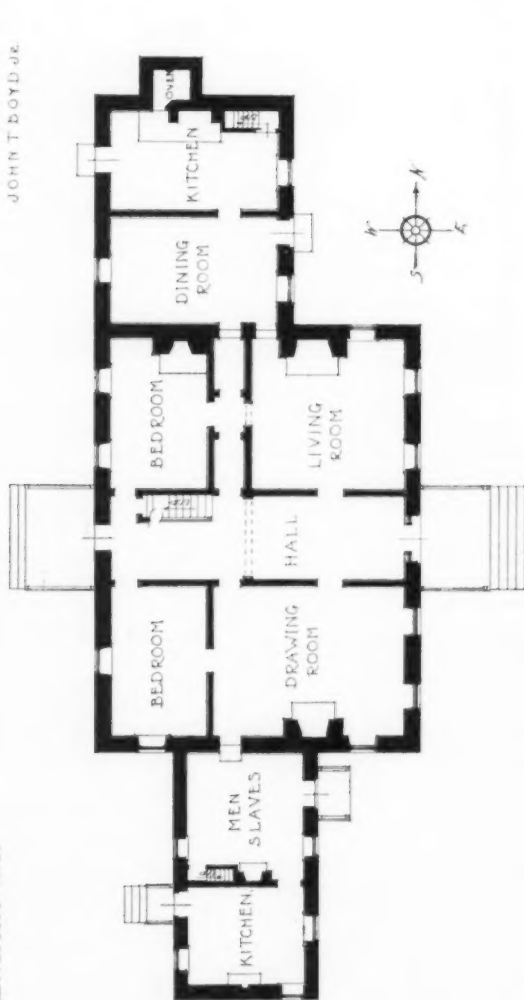
To appreciate these old homes at their best, one must view them set in their native landscape, amid the rolling slopes and soft, luxurious meadows of New Jersey. As a rule, their general setting is rarely harmonious, especially among those in the open country. In some cases, however, they lack the precisely

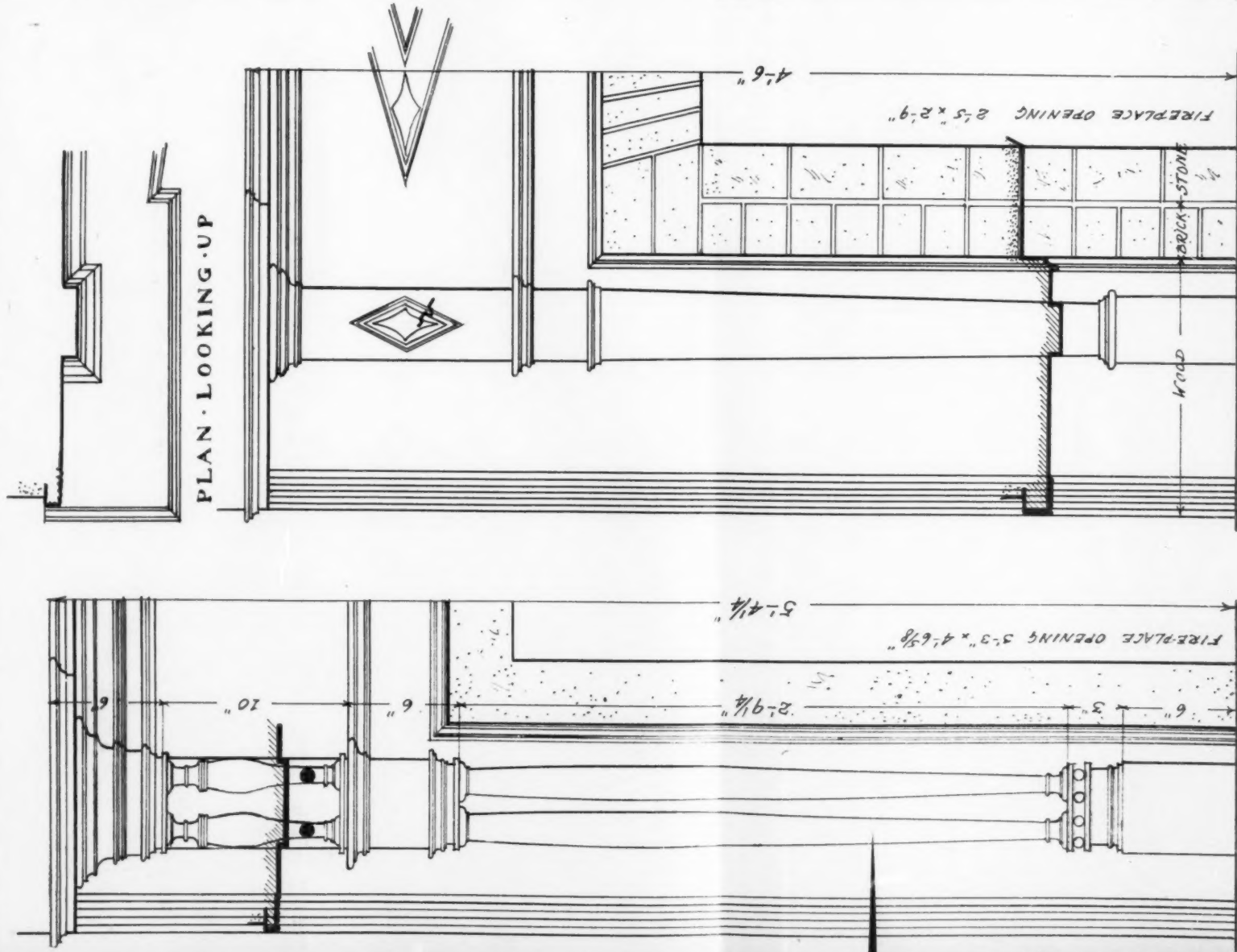
wrought planting immediately about them that we admire so much in English cottages, and this want of carefully composed foreground sometimes makes it difficult to show them at their best in a photograph.

This finishes the account of the history and development of the Dutch country houses in New Jersey. A consideration of the interiors remains for another article, which will appear in the next number of *The Architectural Record*.

ORIGINAL PLAN
OF THE HOPPER HOUSE
HACKENSACK N.J.

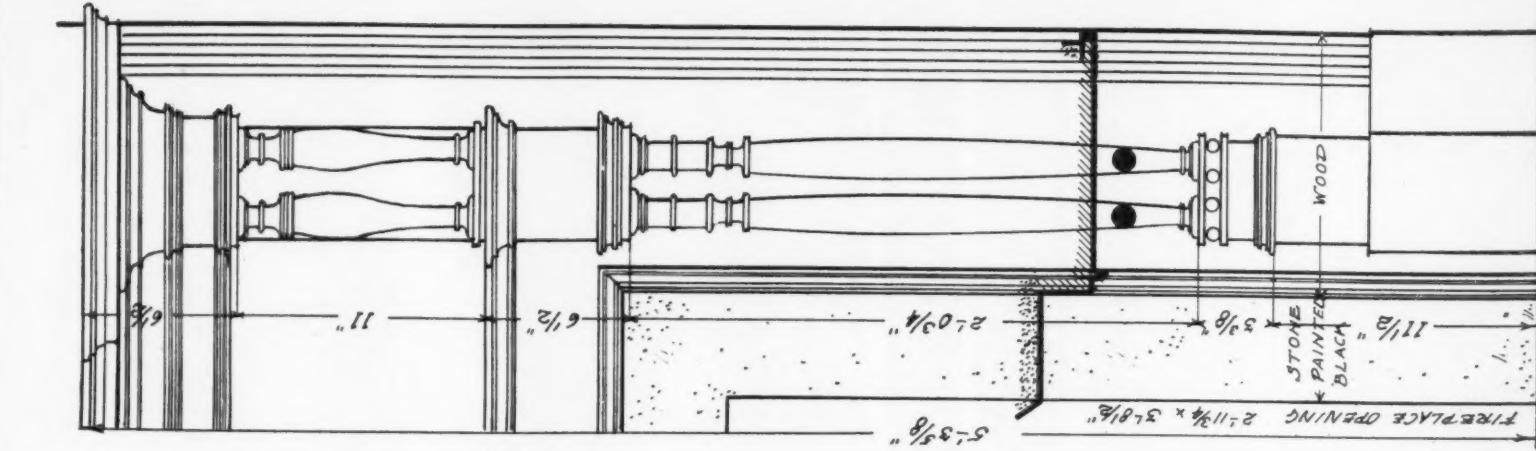
SCALE
0 5 10 20
MEASURED & DRAWN
BY
JOHN T. BOYD JR.





DINING ROOM
MANTEL

BEDROOM MANTEL



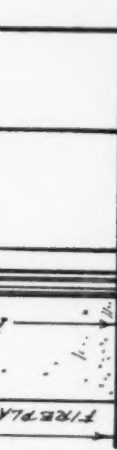
LIVING ROOM
MANTEL



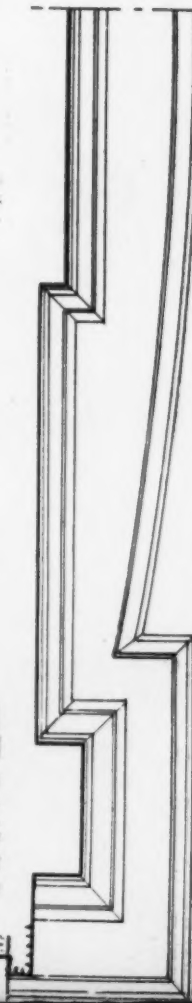
DINING ROOM
MANTEL



BEDROOM MANTEL



LIVING ROOM
MANTEL



1/2 PLAN OF SHELF OF DINING R'M. MANTEL
LOOKING UP - LIVING R'M MANTEL SIMILAR

MANTEL DETAILS IN THE HOPPER HOUSE

HACKENSACK N.J.

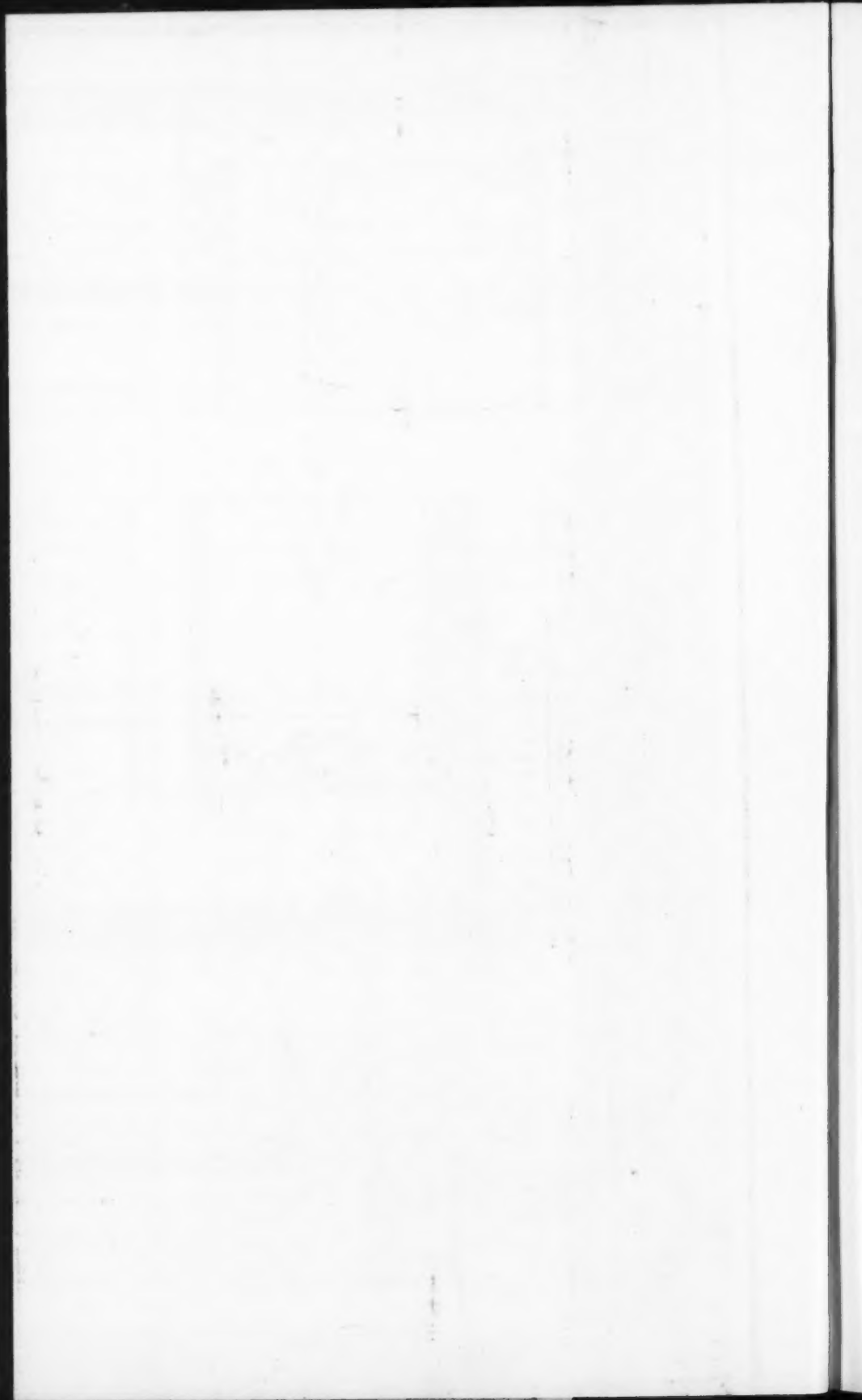
SCALE: $1\frac{1}{2}'' = 1'-0''$

THE ARCHITECTURAL RECORD

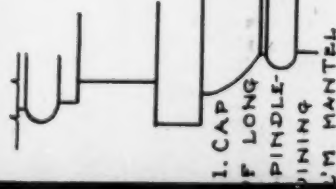
DETAIL PLATE NO. 30.

MEASURED & DRAWN
BY

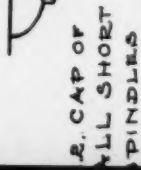
JOHN T. BOYD JR.



MANTEL DETAILS



25. TOP OF LONG SPINDLE IN DINING R'M

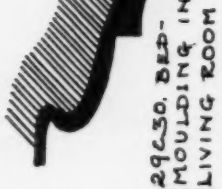


3. BASE OF ALL SHORT SPINDLES



26. BASE OF ABOVE SEE NO. 24.

MANTEL MOULDINGS



33. SECTION OF MANTEL SHELVES

31 & 32. BED-MOULDING IN DINING ROOM

27 & 28. MOULDINGS BETWEEN UPPER & LOWER SPINDLES

34. LABEL MOULDING AROUND FIRE-PLACE OPENINGS

ARCH DETAILS



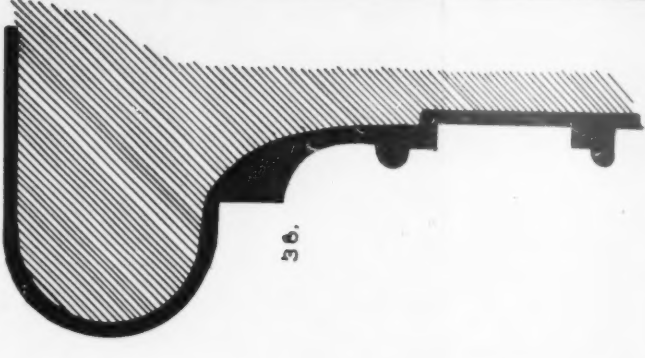
36. BED-MOULDING OF ARCH PIER & OF BED-ROOM MANTEL

37. BED-MOULDING OF ARCH IN HALL

39. SECTION OF CORNICE OF DOOR EN-FRAMEMENT

40. CORNICE OF PILASTER IN HALL

STAIR NOSING & PANEL



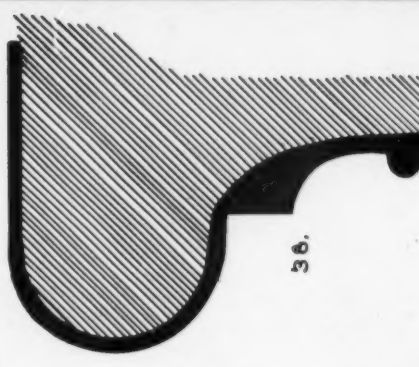
34. LABEL MOULD-
ING AROUND FIRE-
PLACE OPENINGS

STAIR NOSING & PANEL

ARCH DETAILS



35. TOP OF KEY-BLOCK OF
SEMI-CIRCULAR
ARCH



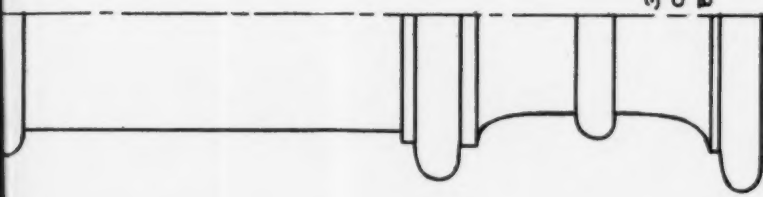
36.



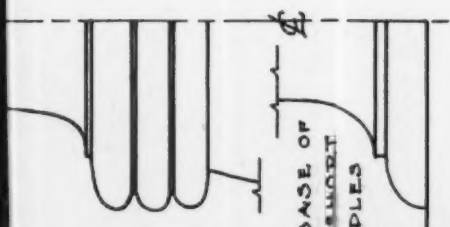
36. BED-MOULDING
OF ARCH PIER & OF
BED-ROOM MANTEL



37. BED-MOULDING
OF ARCH IN HALL

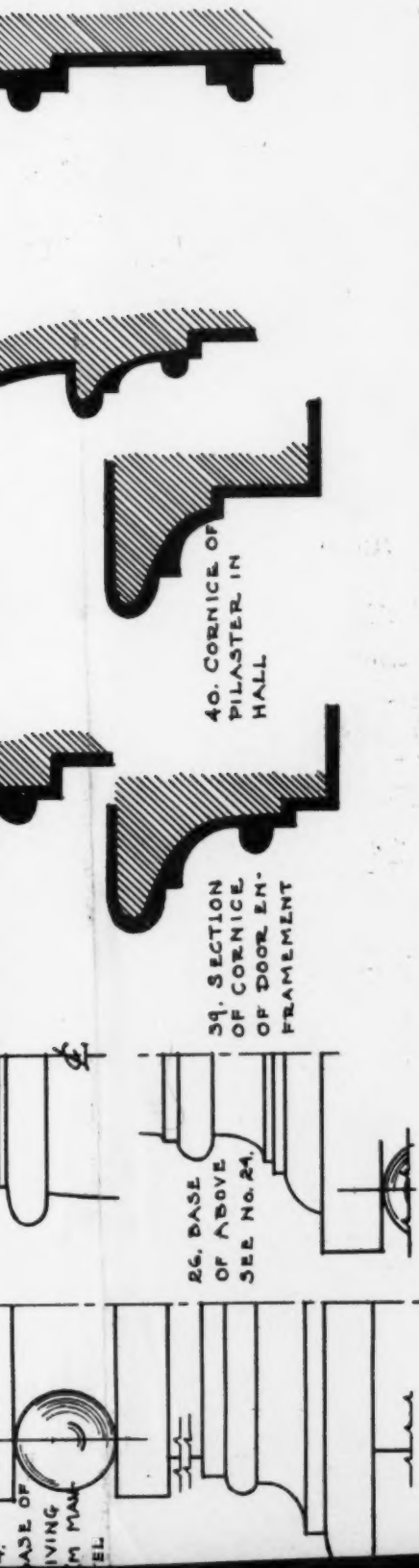


38. BASE OF
SHORT
PINDLES



39. BASE OF
PINDLES





MOULDINGS · IN · THE · HOPPER · HOUSE HACKENSACK N.J.

SCALE:
FULL SIZE

THE · ARCHITECTURAL · RECORD

DETAIL PLATE NO. 31.

MEASURED & DRAWN
BY
JOHN T. BOYD JR.



RETURNED
TO SENDER

ROOM BASE 1.

1/2 ELEVATION
OF BLOCK

PLAN

BLOCK

CORNICES

3. HALL

5. OVAL AROUND
CEILING LIGHT

4. DINING R'M

TRIMS

6. DOORWAY & WINDOW

WINDOW STOOLS

7. ARCHIVOLT

8. EXTERIOR
WINDOW TRIM

9. INT. WINDOW TRIM

12. STOOL
AT PANEL
BACK

11. TYPICAL STOOL

10. INTERIOR FRONT DOOR

PANELS

13. DIN-
ING R'M WIN-
DOW ENFRAME-
MENT

17. ARCH PILASTER
C PANELBACK WINDOW

18. INT. DOOR

16. EXT. FRONT
DOOR

13. SASH BAR

14. LEADED
GLASS

19.

ENFRAME-
NT-INT. FRONT DOOR

20. EXTERIOR

CHAIR RAIL 2.

SASH DETAILS



WINDOW STOOLS

7. ARCHIVOLT

8. EXTERIOR
WINDOW TRIM

12. STOOL
AT PANEL
BACK

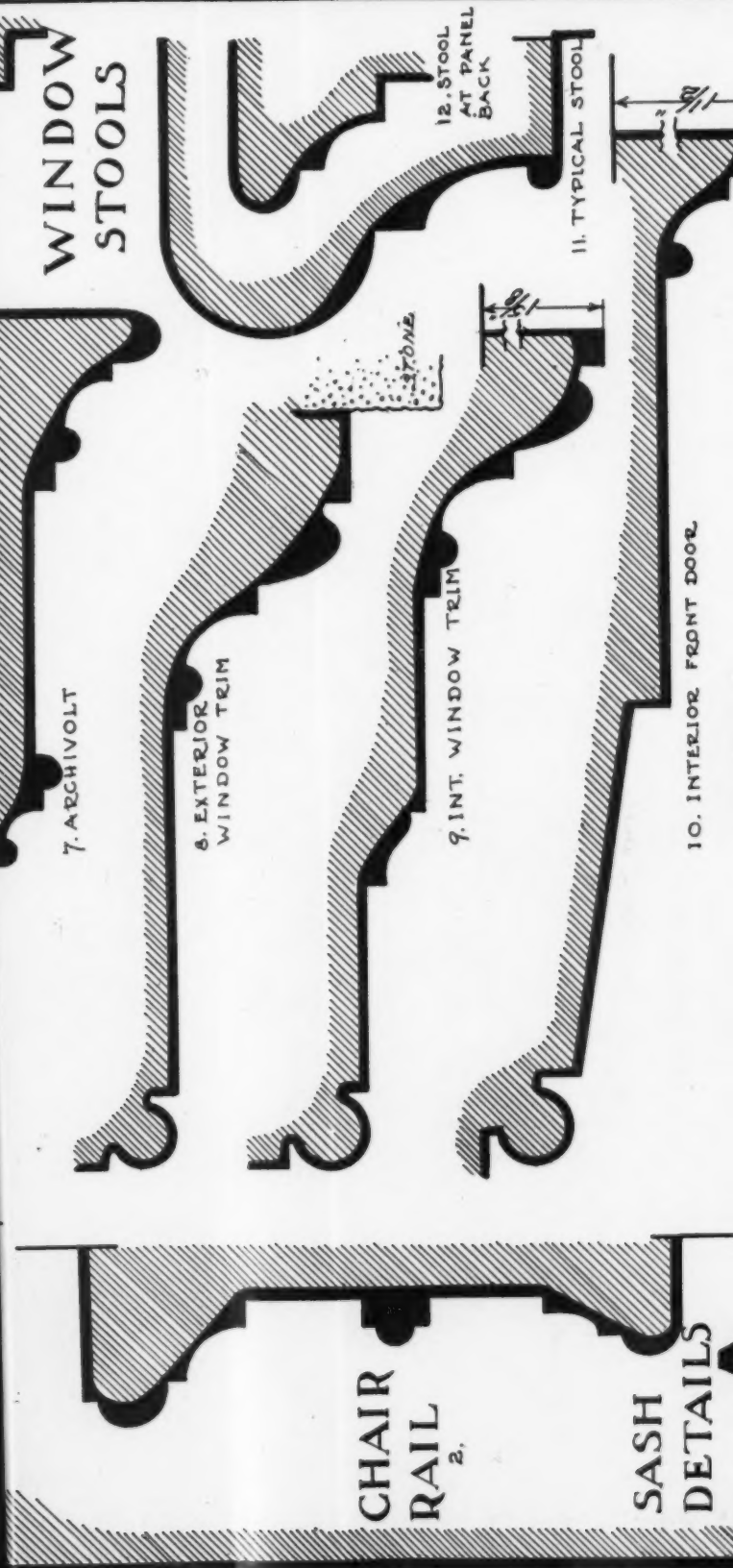
11. TYPICAL STOOL

9. INT. WINDOW TRIM

10. INTERIOR FRONT DOOR

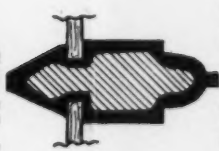
CHAIR
RAIL
2.

SASH
DETAILS



DETAILS

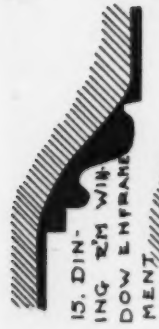
10. INTERIOR FRONT DOOR



13. SASH BAR



14. LEADED GLASS



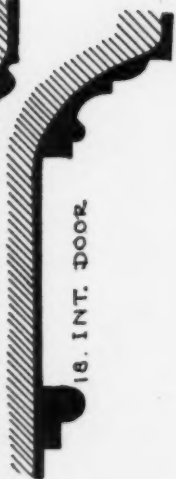
15. DIN-
ING RM WIN-
DOW ENFRAME-
MENT



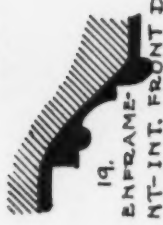
16. EXT. FRONT
DOOR



17. ARCH PILASTER
C PANELBACK WINDOW



18. INT. DOOR



19.
ENFRAME-
NT-INT. FRONT DOOR



20. EXTERIOR

PANELS

MOULDINGS · IN · THE · HOPPER · HOUSE HACKENSACK N.J.

SCALE
FULL SIZE

THE · ARCHITECTURAL · RECORD

DETAIL PLATE NO. 33.

MEASURED & DRAWN
BY
JOHN T. BOYD JR.





PART OF FRONT ELEVATION OF HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect.

THE PRACTICAL FARM HOUSE OF A COUNTRY GENTLEMAN

BY HARRIET SISSON GILLESPIE



ONCE the love of the soil gets into a man's heart, there is no turning his back on it, for just as sure as opportunity offers he is some day going to shake the dust of the city off his feet and enjoy to the full all those delightful sensations which, since the days of his boyhood, have been latent in his subconsciousness.

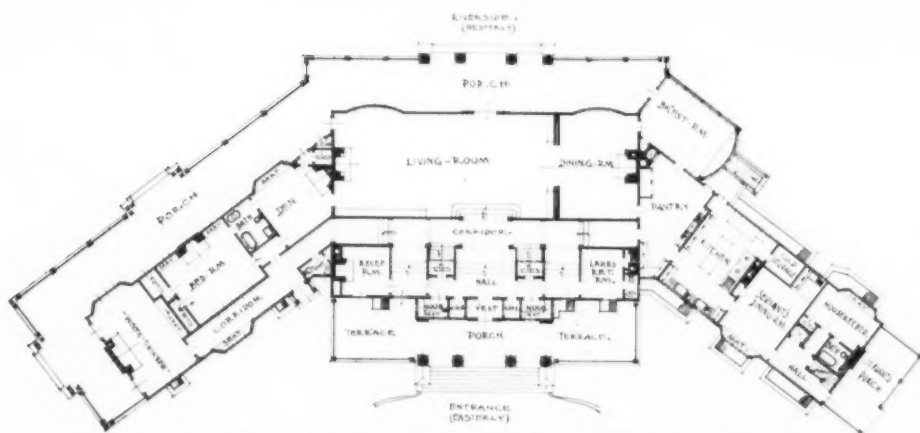
Such was the experience of one big financier who recently bought a farm in Westchester, built a house upon it, and dubbed it Haymount, in memory of a dear old home in Virginia. It might have been the ancient orchard, in the midst of which the house is set, which took him back to his youthful days. It might well have been the superb view which, from the 600-foot elevation above sea level, overlooks, toward the west, the stately Hudson as it pursues its course to the sea, or, to the east, commands a

view of the Berkshires as they pile, mound on mound, until lost in the haze of the blue horizon.

Whatever the reasoning, the house is in perfect sympathy with its environment and the simple dignity of Colonial architecture absolutely fits the site. Then, too, the Southern type of plantation home suited the taste of the man, who is a Virginian by birth, while it also adapted itself to the business aspect of his life, which is now that of practical farming.

Haymount is by no means an experiment; neither is it a hobby, in the light in which most rich men's estates are generally regarded. It is a very practical stock farm—fitted with the most up-to-date equipment and run on scientific lines to be an active paying proposition.

Many interesting problems have been worked out in the development of Hay-



FIRST FLOOR PLAN OF HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect.

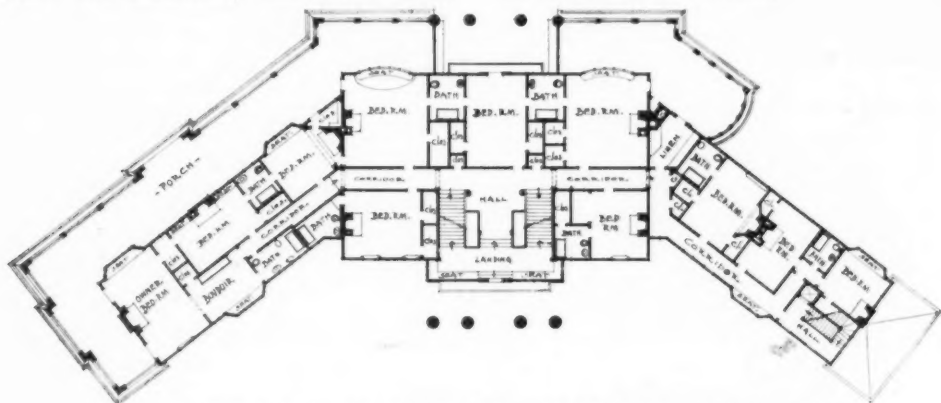
mount. The splendidly laid macadam driveway which winds in and out, up and over steep grades, through the two hundred-acre estate, is the first thing to stimulate the imagination after passing the gate lodge with its picturesque rubble stone lower story and green shingled roof, broken by dormers above. Incidentally, it furnishes the keynote of the place, rugged honesty of purpose.

Next to catch the eye is the staunch masonry of rubble stone used for the massive walls flanking the main portions of the driveway and in the construction of many of the buildings. The unusual treatment of the big boulders (which, taken from an old stone fence on the place, are beautifully colored, in many

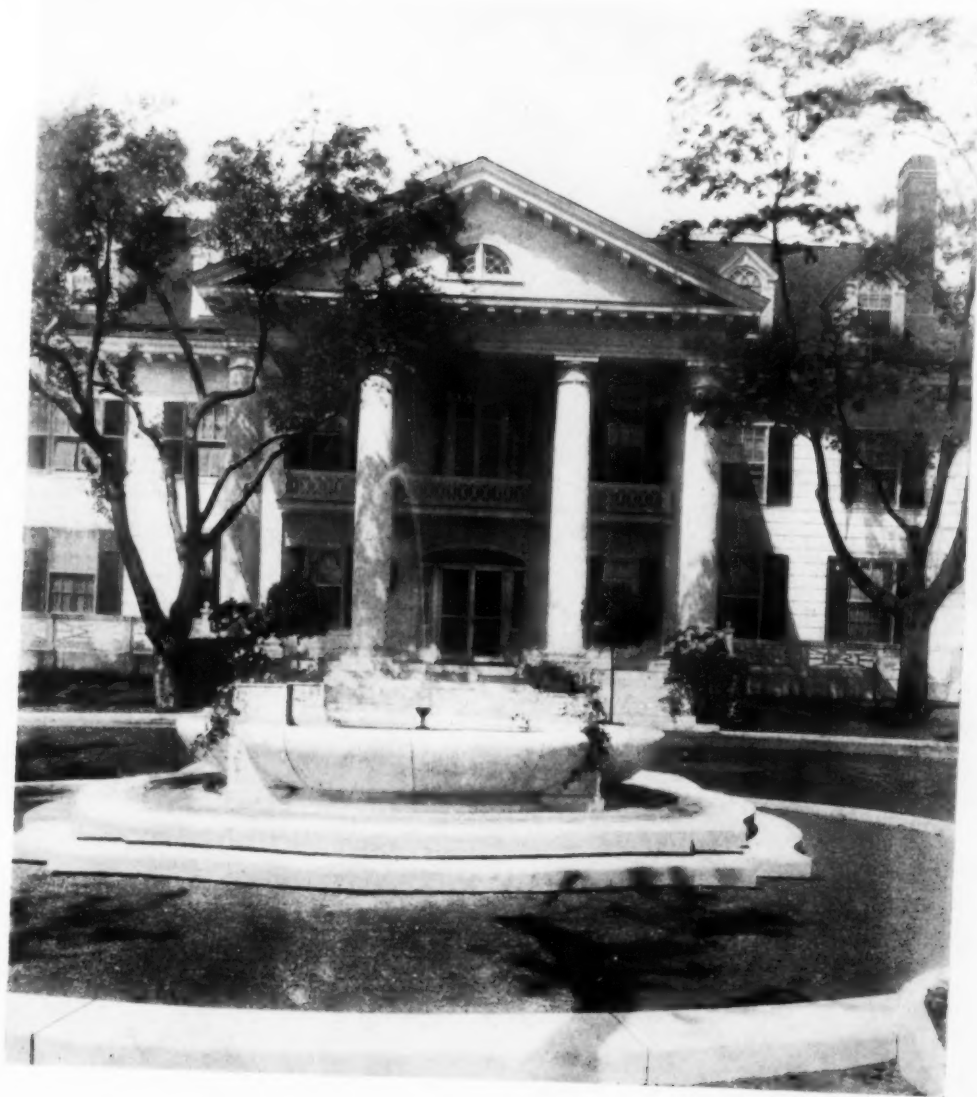
cases moss grown); and the matter of binding them together in such a stable manner, must prove a source of unfailing delight to artist, artisan or layman.

Finally, the house itself, a fine type of old Colonial mansion, designed by Arthur T. Remick, splendidly conceived and happily executed, illustrates the supreme problem of all, that of providing a practical farm home for a retired business man of means, blessed with a large family and a deep love of nature.

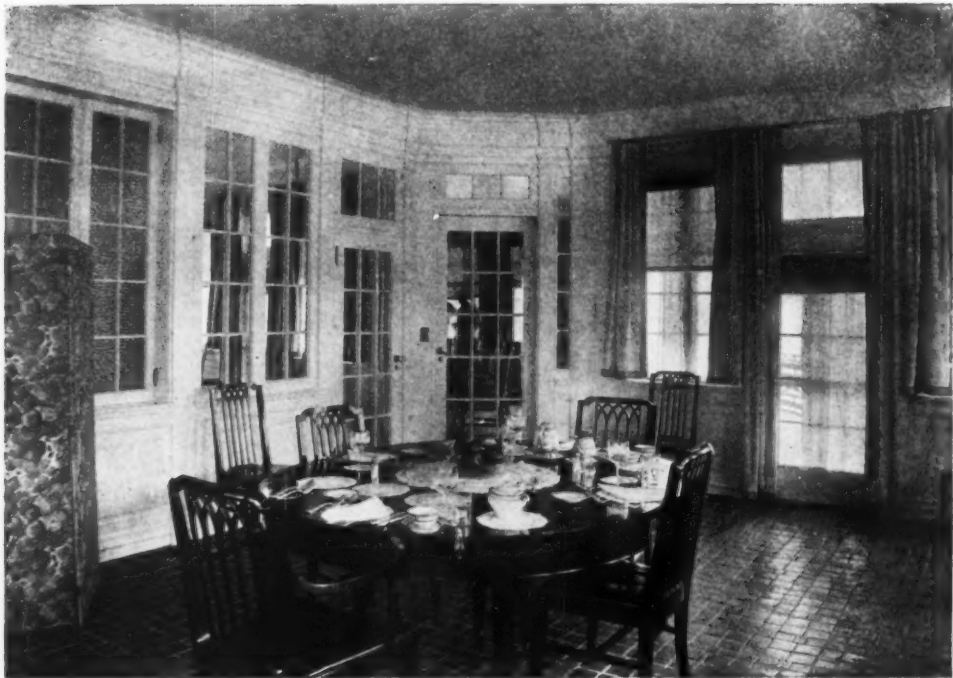
Houses, like persons, have individuality. The distinctive note at Haymount is hospitality, which is as it should be, since the owner cherishes all those delightful traditions of men born in the South and is never so happy as when he can entertain his friends.



SECOND FLOOR PLAN OF HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect.



MAIN ENTRANCE OF HAYMOUNT,
WESTCHESTER COUNTY, N. Y.
ARTHUR T. REMICK, ARCHITECT.



BREAKFAST ROOM AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect.



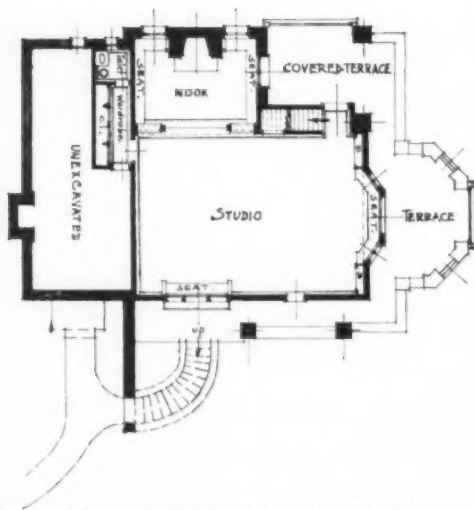
DINING ROOM AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect.



A COLONIAL MANTEL IN BEDROOM AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect.



BEDROOM AND BOUDOIR AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect



FIRST FLOOR PLAN OF THE STUDIO.

To further symbolize the thought, the architect has brought forward the wings in a friendly inclusive fashion. He also served another purpose in resorting to this little artifice by foreshortening the view toward the long side of the house. Then, by handling the plans and elevations in such a manner, he was able entirely to overcome the appearance of a hostelry, which a Colonial house of between sixty and seventy rooms must inevitably present.

Mr. Remick broke up the long and monotonous halls, and, introducing steps and occasional flat ceiling beams, further counteracted the "hotel" effect. Another point to be considered in the creation of the plans was that the owner originally expected to occupy the house only in the summer time, and that he would be there in the winter only for a day or so at a time; and for this reason it was necessary to work in a bed room and bath on the first floor and to arrange the heating system so that only certain sections need be in operation.

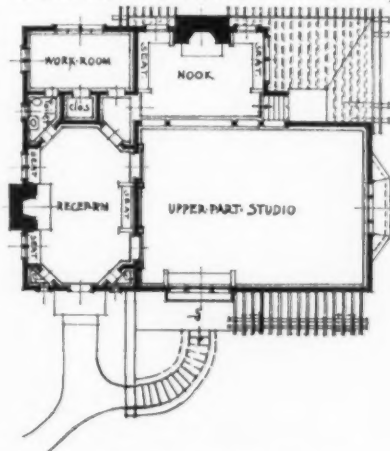
In the stately entrance at Haymount, with its four majestic Doric columns upholding the portico, all the beauty and inspiration of the Georgian spirit are manifest. The dignity of the Colonial idea expresses itself in the simple doorway, with its panels and moon-shaped overlight of leaded glass, in the treatment of the cornice, purposely kept simple to

correspond to the facade, and in the attractively designed balustrades of balcony and loggia. Two fine old elms, sentinel-like, guard the entrance, and with the gnarled old apple trees supply that mellow atmosphere which time alone brings.

The house is painted white, with green blinds; and the roof, stained apple green in accord with its arborial setting, is pleasantly broken here and there by quaint dormer windows. It is covered with shingles, although the cypress strips, cut three feet long, planed smooth and laid twelve inches to the weather, give the impression of clapboards. This method has the advantage of reducing the scale of the house. For the same reason, the exterior walls were broken up and varied by the introduction of several bay windows, affording some charming views of the Hudson and surrounding country.

It is said there is nothing new under the sun, but Mr. Remick has lived to refute the old saw, so far as architectural planning goes. The main floor plan of Haymount testifies to this, for he has very cleverly introduced a double row of corridors, supplying the visitor quite a new sensation as he enters.

Just inside the main doorway a transverse corridor connects a small reception room on the left with a ladies' retiring room—very convenient in time of house parties—on the right. A few steps lead up to the main corridor, which runs par-



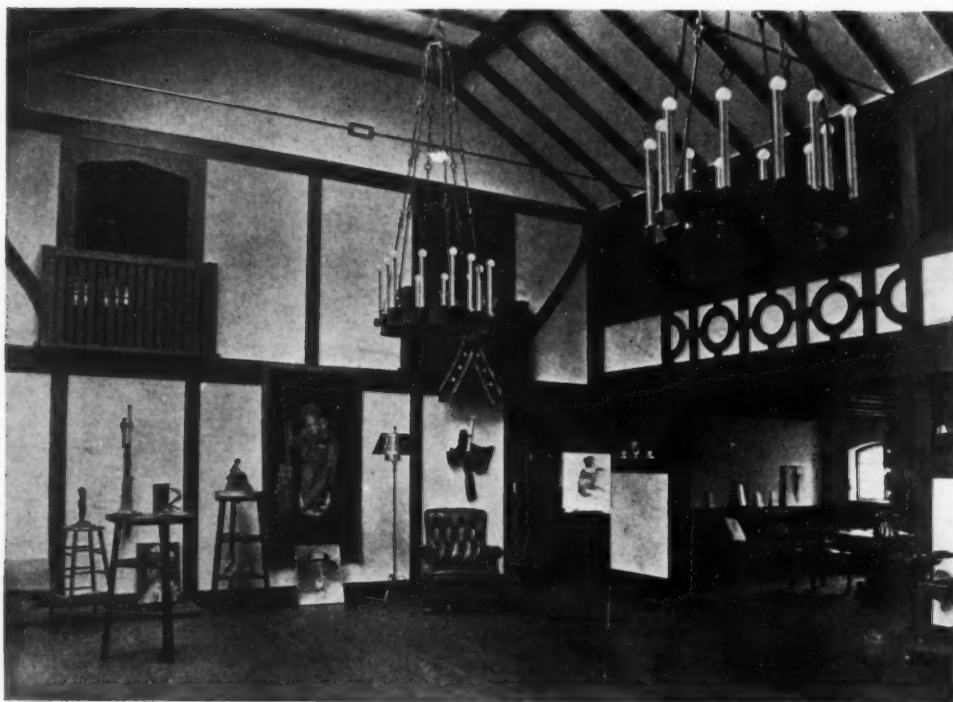
SECOND FLOOR PLAN OF THE STUDIO.



THE STUDIO AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect.



NORTHWEST EXPOSURE OF STUDIO AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect.



INTERIOR OF STUDIO AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect.

allel with the first and connects with those of the wings. From the main hall on this level a pleasing double staircase with a charming Colonial balustrade ascends to the upper floor. Out of it the living room opens.

This living room is reached through a Colonial archway, and is down a short flight of three steps. Directly opposite the entrance, exterior glass doors command a view of the Hudson. A room one has to step down to enter possesses a certain comfortable quality, frequently absent in those on the same elevation. As the family room should do, it speaks rest to the weary. The big, roomy library chairs, upholstered in the soft tones of antique tapestry, seem actually to yearn for occupancy; and their inviting appearance is shared by the well filled book shelves. A big open fireplace and tall branched candlesticks electrically lighted, contributing warmth and illumination, add yet another element in creature comforts which this modern farm so generously affords.

One seems suddenly transported into the open on entering the dining room, which gives off to the right, for the scenic wall cover, with its extensive vistas and tropical luxuriance, lends a decided *al fresco* air, a characteristic emphasized by the sunny breakfast room to be seen through the glass-paned doorway beyond. This is, consistently enough, a continuation of the long and ample porch and, like it, paved with lovely green faience. Hepplewhite furniture completes a picture of restful simplicity.

To the left of the living room is the den, or office, arranged, as is the breakfast room, so that one may enter or have access to porch or lawn, without having to pass through any other portion of the house. Next comes the owner's suite and at the extreme southern end is the morning room, pleasantly secluded and giving upon a spacious sunny loggia, leading by way of a broad flight of steps to the pleasance below.

The entire northern wing is given over to the service plant. It contains pantry,



DETAIL OF STONE WORK ON STUDIO AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect.

cold storage, servants' dining room, hall and porch and trunk elevator. All the rest of the house is devoted to sleeping accommodations.

Ample opportunities for hospitality are afforded in the eleven bed rooms, boudoir, eight bath rooms and linen closets on the second floor, with fifteen bed rooms and four baths on the third. The main wing rises one story higher than the rest and contains two large bed rooms, a trunk room, cedar closet and extensive storage space.

The woodwork throughout the house, except in the morning room and the den, is white enamel with mahogany doors. In the morning room chestnut is effectively used to panel the walls, the beam ceiling being stained a soft brown. In the den, hazel wood in its natural color wainscots the walls and composes the ceiling beams.

A distinctive color scheme has been followed in each room; but throughout there is a welcome simplicity, and English chintz and pleasing materials in plain colors have been largely employed for

draperies and upholstery materials. Two of the bed rooms are done in old ivory, one in dull blue, another in gray and a suite in old rose. The walls of the reception room are hung in panels of pale green textile in the shade harmonious with ivory paint.

In nearly all cases the decorations are made to harmonize with the mantel facings, which, by the way, as they are so numerous and varied, deserve a chapter in themselves. Nearly all the rooms on the first and second floors have fire places. Faience in brown, blue and green or combinations of these colors, with now and then tapestry brick in soft dull red, depicting landscape scenes, in some of which farm life is illustrated, was introduced to establish individuality.

The treatment of the bay windows has contributed as much beauty and comfort to the interior of the house as they have variety to the exterior. Low, deep comfortable window seats have been built in and not only afford delightful lounging places but also conceal the radiators. In

rooms where the seats were not used, the radiators have been enclosed in the window stool, the heat passing through a plain bronze lattice design register at the top.

Colonial side lights are used almost exclusively, and miniature Empire shades the color of the decorations have been used with, in some instances, girondels to make them more effective.

In the basement of the house the equipment is identical in scope, if not in extent, with that of a modern hostelry. Except for a suite of rooms designed for the butler and second man, all the space is devoted to household needs. First of all, there is a large and very complete mechanical laundry, operated by electricity, a wine cellar, vegetable and grocery rooms, storage and boiler rooms.

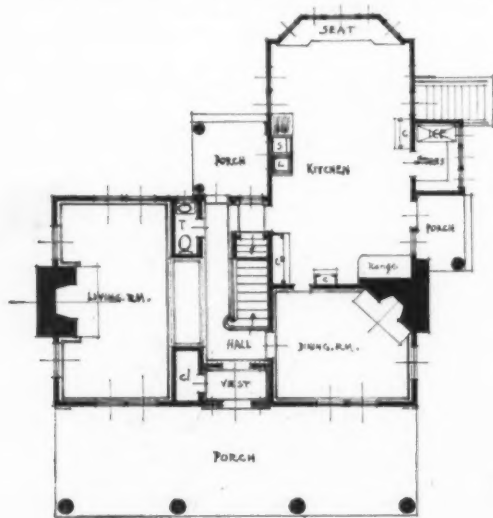
From this level is operated an electric master clock, supplying motive power to all timepieces throughout the house. A telephone system with intercommunicating 'phones over the entire estate is in operation, with long-distance connections in each room.

Just below the main entrance, low walls, granite capped, enclose the fountain and lawn adjacent to the house, and incidentally mark an architectural feature that adds not a little to the beauty

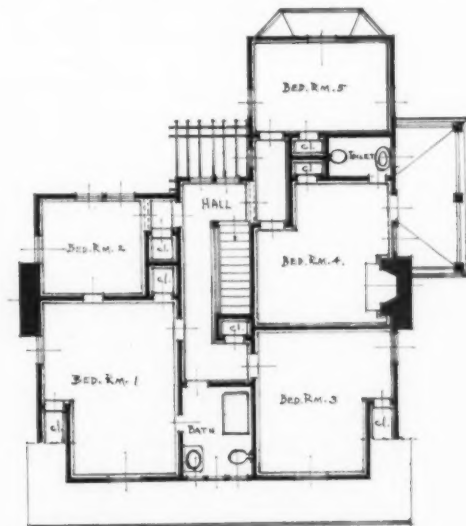
of Haymount. Passing by the garden where roses and all the tribe of the old-fashioned sisterhood will reign a little later, below a fine green-house now in process of construction, the garage is reached. For a utility building it is a most attractive one, following the simple lines of the main building.

Once more Mr. Remick has employed the plan of bringing forward the wings to break the line of the broad facade, this time by the addition of a brick wall very conveniently creating a courtyard about the automobile entrance. A distinctly "homey" air is supplied by the nine-room cottage terminating the western end of the garage and the two housekeeping suites for single men and visiting chauffeurs on the eastern end. An octagonal tower, introduced between the cottage and the garage proper, further breaks the monotony and adds a picturesque note to the front elevation.

Haymount has a fine water supply. It comes from three artesian wells, two of them constantly flowing, situated about midway between the residence and the gate lodge. The water is pumped by gasoline engines and air compressors into a large reservoir containing more than 300,000 gallons, from which it is forced over the place, the buildings below this



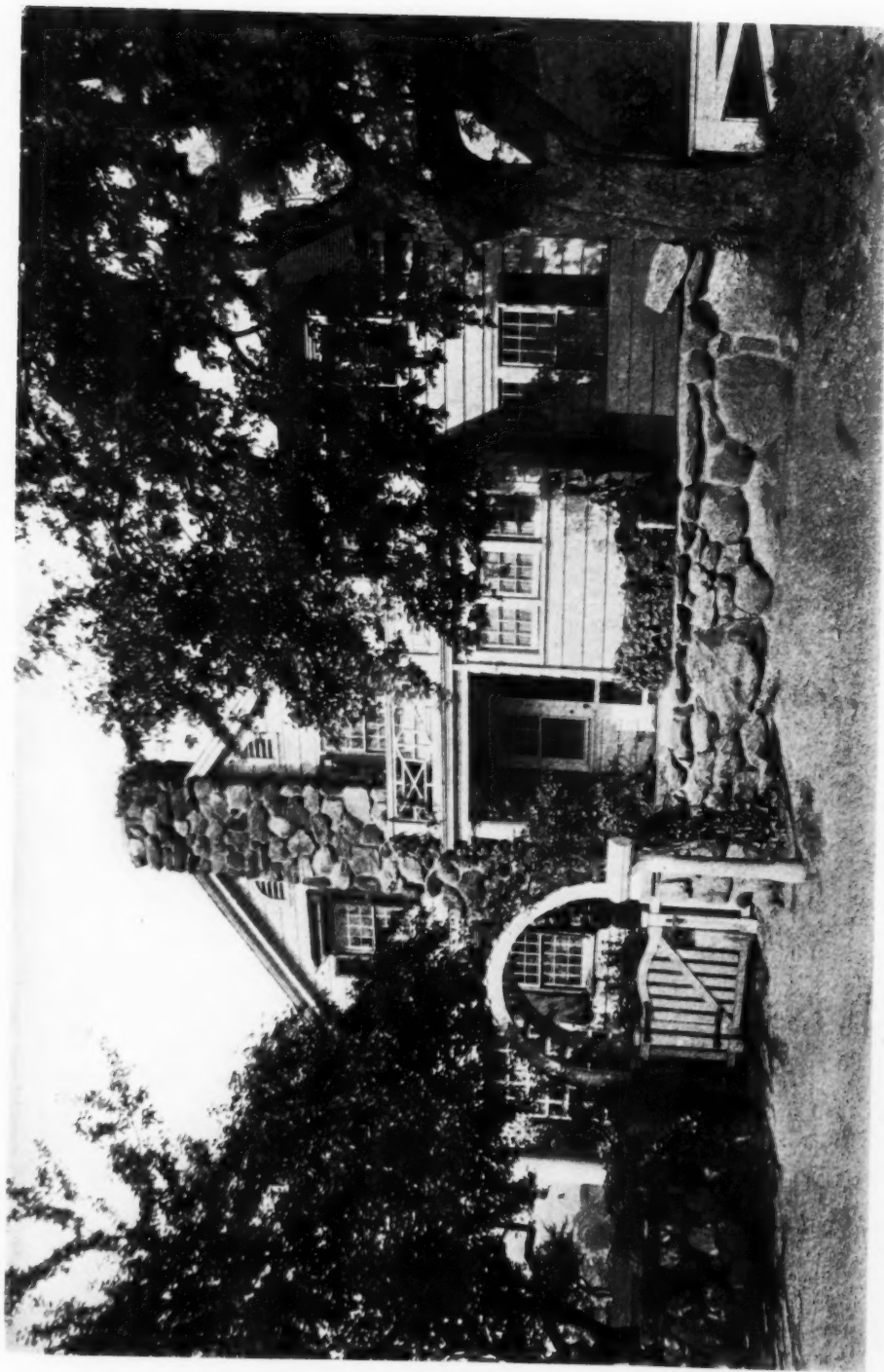
First Floor Plan.



Second Floor Plan.

SUPERINTENDENT'S COTTAGE AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.

Arthur T. Remick, Architect.



SUPERINTENDENT'S COTTAGE AT HAY-
MOUNT, WESTCHESTER COUNTY, N. Y.
ARTHUR T. REMICK, ARCHITECT.



A TWO-FAMILY LABORERS' COTTAGE AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.

Arthur T. Remick, Architect.

point being supplied by gravity. Fire stations are located at convenient points fitted with a complete fire-fighting apparatus.

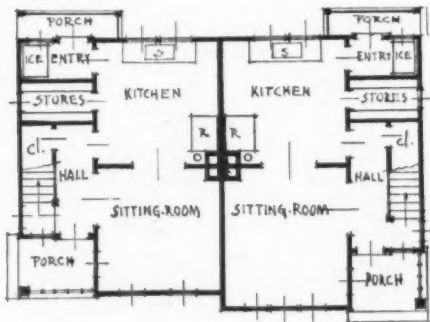
Hidden away among the magnificent old forest trees, on a knoll half way down the hill, is a charming woodland nest. It is a lovely studio of stone and shingles, built for a younger daughter of the owner primarily as a workshop, but where after her subsequent marriage the first summer honeymoon was spent.

From the heart of the woods entrance is had by way of a wonderful rubble stone veranda to a delightful reception room, whence one gets a view of the studio below. Beyond it is a small suite containing bed room and bath, while to the right of it is a balcony, running

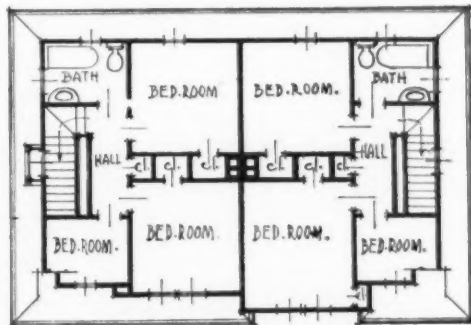
the full length of the building. This overlooks the studio. As the original plans contemplated an atelier simply, a little kitchenette was introduced by enclosing a veranda on a lower level, which, on account of the steep grade, opens directly to the ferns and flowers.

A few rods further down the hill is the superintendent's cottage, very cosy and comfortable, with its stone chimney, its vines and flowers. In close proximity to the stables and dairy, and not far from the lodge entrance, it yet commands a view over practically all the cultivated portions of the estate.

In the stable all the latest scientific methods of caring for farm animals are in operation, and every provision for the efficient dispatch of farm work made.



First Floor Plan.



Second Floor Plan.



STABLE AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.
ARTHUR T. REMICK,
ARCHITECT.



ENTRANCE TO GARAGE AT HAYMOUNT, WESTCHESTER COUNTY, N. Y.
Arthur T. Remick, Architect.

The stable is built with wings that extend back on either side of the center where are sanitary accommodations for horses, cows, sheep and pigs. A courtyard is enclosed at the back by a brick wall connecting the wings, affording a temporary corral for the animals being turned out to pasture. Inside, the stable is paneled with white glazed tile and the ceiling done in white enamel.

Provision is made also for farm trucks and wagons. Not the least of the stable conveniences is a fully equipped carpenter shop with forge and lathe. A system of overhead trolleys carries the hay from room to room until it is finally hoisted to the extensive loft.

For the comfort of the farm laborers there is a pleasant reading room for the men, with all sorts of farm papers and periodicals. There are sleeping quarters for single men, with housekeeping accommodations for married couples and nice baths for both.

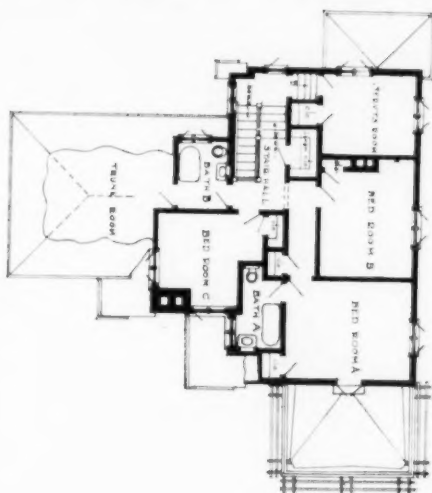
If it turned out that all this perfec-

tion of detail was merely a matter of professional skill or lavish expenditure, a visit to Haymount would lose much of the satisfaction it now affords when one realizes that it is all a part and parcel of a big practical working plan.

The owner has aimed to bring every department to a state of economic perfection by utilizing every bit of machinery in such a way as to produce the greatest efficiency concretely. He has afforded a splendid illustration of the adaptation of modern methods to practical farming.

On the other hand, he has done much more than that, for he has shown how the true spirit of the home is not incompatible with the development of a business enterprise of this sort, for there is everywhere manifest the domestic note, whether in the luxurious fittings and furnishings of the "Great House" or in the thoughtful arrangement of accommodations for the help.

PORTFOLIO OF
CURRENT ARCHITECTURE



RESIDENCE OF MISS HELEN SIMPSON. HARTSDALE, N. Y. HORACE WELLS SELLERS, ARCHITECT.



RESIDENCE OF MISS HELEN SIMPSON, HARTS.
DALE, N. Y. HORACE WELLS SELLERS, ARCHITECT



PERSPECTIVE AND PLANS OF RESIDENCE OF ALBERT C. AYERS, HARTSDALE, N. Y.
Joseph P. Walker, Architect.

"Simplicity is an untrammelled idea." The above example of suburban architecture is quite untrammelled in its simple, clean and direct development of the problem in hand. It is an interesting illustration of the success of democratic directness, unhampered by any effort at pretentious display.



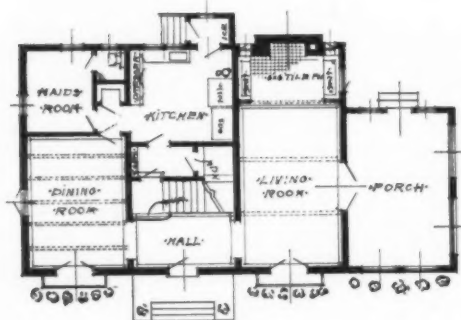
THERE IS AN INTERESTING NOTE IN THE HALF-TIMBER TREATMENT UNDER THE SMALL GABLES AND IN THE LATTICE WORK.



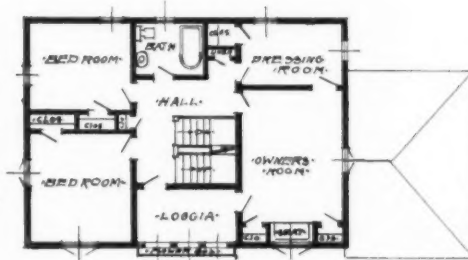
PERSPECTIVE AND PLANS OF A SUBURBAN HOUSE AT BROOKLINE, MASS.
Benjamin V. Proctor, Jr., Architect.



THE LIVING ROOM—HOUSE AT BROOKLINE, MASS.
BENJAMIN V. PROCTOR, JR., ARCHITECT.



First Floor Plan.



Second Floor Plan.

PERSPECTIVE AND PLANS OF RESIDENCE AT MAPLEWOOD, N. J.

K. W. Dalzell, Architect.

This residence was contracted for at \$6,500. The foundation is of concrete. The construction of the superstructure is stucco on metal lath. The entrance door is surrounded with rich green tiles, six inches by six inches in size. The first floor interior trim is chestnut, stained brown; the floors are of oak. The second floor finish is based on the general treatment of white trim and mahogany doors.

WHAT DO WE KNOW ABOUT LIGHTING

A STUDY THEORETICAL, SCIENTIFIC & PRACTICAL
By F. LAURENT GODINEZ, CONSULTING LIGHTING SPECIALIST

X.—Display Window Lighting.

Note.—The display of merchandise at night is an important problem which every merchant must solve. Frequently the tenant of a new building is confronted with lighting arrangements that are opposed to the requisites of attractive display lighting. In this article the author discusses the subject with reference to the design and to the modification of equipment that will give permanent satisfaction.—Editor.

ONE of the fundamental principles of good lighting is that light must be on the object, not in the eye. This is particularly significant with respect to the lighting of display windows, since exposed lights dazzle the eye and distract attention from the merchandise displayed. With window lighting, as with every other form of public lighting, it is the rule and not the exception that the window which is so lighted as to be different from the commonplace is the window which attracts; and without attraction the space occupied by a display window becomes a liability, instead of an asset, to the tenant.

Look at the window lighting in your vicinity. The first thing about it to impress you will be its similarity and monotony. Here is a window with bare strip lights on both sides, producing such a glare that the merchandise is concealed in a blur of light. There is a window containing a fixture, from the cross arms of which dangle two large lamps wasting their useful horizontal light on the side wall, where no merchandise is displayed. This window is one of twenty in a row of buildings designed by an architect, who could have exercised his authority regarding the window-lighting arrangement had he considered this detail deserving of attention. Hence Fig. 1 represents an average condition which can be influenced by the architect through his attention or inattention. The arrangement on the left shows the effect of one

100-watt tungsten lamp in one of the two sockets attached to the cross arms of the fixture. On the right the fixture has been removed by a progressive tenant and two 40-watt tungstens in opaque, silver-coated reflectors of a concentrating type have been hung close to the ceiling, their position being concealed by a strip of oilcloth, which was removed from one of the counters. The window on the left costs one cent an hour, and that on the right eight-tenths of one cent an hour. Both windows were photographed on the same plate, so that the photograph represents conditions as they appear to the eye. If the architect had specified close-ceiling outlets, the tenant would have been saved the expense and annoyance of removing and storing a fixture; and the initial cost, or installation cost, of the window lighting would have been greatly reduced.

The fact that windows of varied heights and varied depths can all be lighted attractively from outlets placed near the ceiling of the window, and the glass, makes the designation of such outlets a simple matter. To meet the varied requirements of tenants, there should be two circuits with outlets spaced on twelve-inch centres. Displays of dark merchandise require more light than white merchandise; hence, an arrangement which enables the tenant to vary the intensity of light by cutting out half his lamps when displaying white goods saves energy and money. It is strange that manufacturers of various reflectors

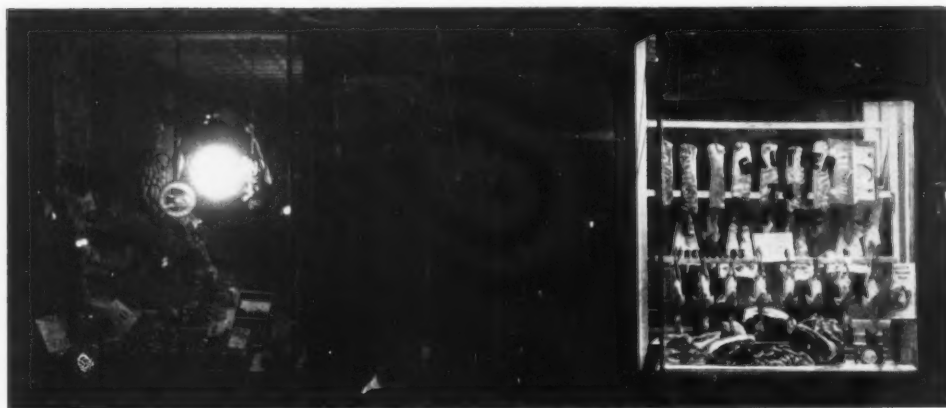


FIG. 1. BY ELIMINATING THE FIXTURE AND PLACING THE LIGHT NEAR THE CEILING THE ILLUMINATION IN THE WINDOW TO THE RIGHT WAS IMPROVED AND THE COST OF LIGHT REDUCED.

for window lighting do not mention such conveniences in their commercial literature, instead of devoting their attention exclusively to a consideration of photometric data, which are misleading and of no interest to the layman.

The defect of exposed glaring lights is by no means limited to applications such as represented by Fig. 1, which may quite appropriately be designated as "the average."

Fig. 2 represents a condition where, in a building costing over one million dollars, the lighting arrangements failed utterly to satisfy either the utilitarian or aesthetic requirements, the lighting of the large display window being so abominable that at night from across the street one could but guess at the kind of merchandise displayed.

From an inspection of Fig. 2 it is apparent that a "row" of lights above the window is the sole source of illumination, the same being placed within opal cylinders, closed at the base and of exactly the same type as those commonly used to outline a marquee. If for no other reason, this should have precluded the use of such equipment as a part of such a building. Furthermore, owing to the small size of the lamps and the enclosing glassware employed, the valuable horizontal light of the lamps was wasted, without dispelling the gloom below, a condition clearly evidenced by the photograph. In correcting this condition,

every third outlet was utilized. Silver-plated reflectors of the extreme concentrating type were used; and the consumption of energy was reduced one-half, while the intensity of light in the window below was increased 500 per cent., this improvement being plainly shown by Fig. 3. In order to conceal the reflectors from view, a strip of valance was designed and hung as indicated, while roller shades, placed behind the reflectors, conceal them from within. These curtains may be seen hanging below the strip of valance, owing to the carelessness of an artist desiring to pose as a window trimmer.

While the architect cannot predetermine the color requirements of a display window, he can at least specify an arrangement which will permit of color modification. Anything which is good in decoration suffers by what decorators have termed the "white light effect," or, in other words, the unmodified light of modern illuminants. Pianos in rich mahogany, ebony and early English finishes lose their depth of tone and warmth of color beneath a white light, whereas beneath an amber light they appear to their best advantage. Similarly the most expensive rugs and tapestries look like crude and cheap imitations unless a white light is modified towards amber.

In this instance the change of color was accomplished by "dipping" the tung-

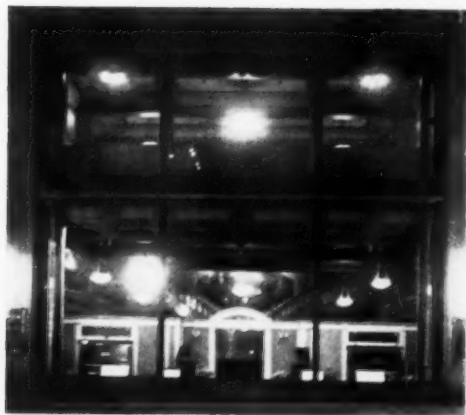


Fig. 2. Lights placed in opal cups leave the merchandise in almost complete darkness.

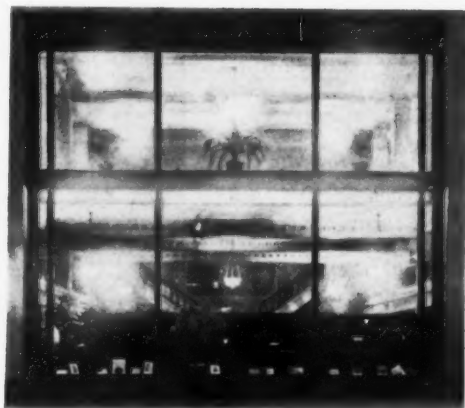


Fig. 3. Improvement effected by utilizing every third outlet, with silver-plated reflectors behind a valance.

sten lamps in coloring solution, but this means is not satisfactory unless a well-ordered organization insures proper attention to maintenance and renewals. However, when outlets for display window lighting are specified close to a ceiling, tenants can place a row of hinged color-frames below the reflectors, enabling them to obtain their color modifications in a practical, inexpensive manner. Experiments can be made with gelatine film and then thin colored glass can be substituted. The rest is just a matter of cleanliness, referred to the janitor's department.

As to the choice of reflectors, this is largely a question of permanence of reflecting surface. Many make the mistake

of using a steel reflector with an inner aluminum because it is "cheaper" than one of glass, coated with pure silver. With the same size of lamp in reflectors of the same size and shape, the silver-coated reflector will reflect double the light of the aluminum one, a fact which can easily be verified in twin windows, on either side of an entrance, by comparing two, four or eight lamps with four, eight or sixteen, depending upon the size of the window, fitted, respectively, with steel reflectors, having inner aluminum reflectors, and glass silver-plated reflectors. The significance of this is that on first installation costs great savings can be made by specifying half the number of outlets; in instances where



FIG. 4. POLISHED WOODWORK CAUSES GLARE AND REVEALS THE LOCATION OF LAMPS AND REFLECTORS.

equipment has been installed the energy cost is reduced one-half by eliminating half the number of lamps, and the resultant saving pays for the reflector installations in a few months, with clear profit after that.

From a strictly utilitarian viewpoint, the object of display window lighting is to illuminate the merchandise, not the ceiling. Therefore shades or reflectors, such as prismatic glass, which allow a large part of the light to be transmitted toward the ceiling are wasteful—Fig. 5. The only excuse which can be offered for their use is that their wasted light serves in some instances to illuminate a transparent sign at the top of a window. Such procedure has nothing to recommend it, since lamps of one-quarter the size in opaque reflectors, supplemented by one small lamp placed within a box, painted white inside and built to enclose the transparent sign, will illuminate it far more effectively and with greatly increased economy.

The same objection applies to trough, or "gutter pipe," reflectors. As these are usually placed, there is generally a great waste of light between lamps and the backing of nitrate of silver solution, or "quicksilver," is of a non-permanent nature.

This question of the most efficient reflecting surface in opaque reflectors does not admit of any argument, pure silver

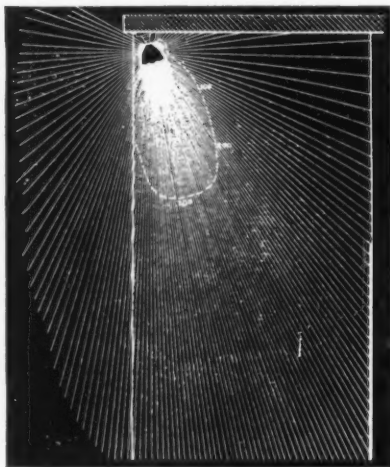


Fig. 5. Shows waste of light in upward direction from translucent reflectors of clear or ribbed glass.

being admittedly the best reflector of light. Highly polished silver reflects 92 per cent. of the indirect light; mirrors silvered on surface, 70 per cent.; white blotting paper, 82 per cent. From this it is evident that pure silver is the best reflecting surface obtainable from a theoretical viewpoint. Pure silver is, of course, expensive and oxidizes and tarnishes. Hence its use in the form of reflectors is restricted to laboratory applications, where the usual precautions are taken to eliminate dirt and all other vital factors of depreciation and maintenance, which precautions are invariably associated with practical working conditions. Even if thin forms of silver, so light in weight as to be inexpensive, could be moulded commercially in reflector form, the blackening and tarnishing of the metal would prohibit their use.

This difficulty has been overcome by manufacturers who have deposited pure metallic silver on the back of a thin glass

form, over which is placed a thick coating of enamel at a very high temperature. In other words, the pure metallic silver is enclosed between a protecting film of glass on the inside and a coating of enamel on the outside, rendering it impervious to atmospheric changes or variations in temperature from the lighting and extinguishing of lamps. I have personally



Fig. 6. Flatness at center due to illuminating from above and from below.

tested reflectors made in this way which have been in constant use for ten years and have found absolutely no deterioration in reflecting power or in continuity of surface.

Fig. 7 is an excellent example of effective window lighting with gas, there being only one criticism which could be made—the visibility of the reflectors. Window lighting equipment is at best unornamental and should never be exposed to view. Place your thumb over the lights in Fig. 7 and note how much better the effect is without the spots or blotches of light, which are expressive of the typical procedure of the illuminating engineer, with his disregard for every detail which contributes toward "effect" or "appearance."

It is a great mistake to place lights in a display window as footlights are placed on a stage, owing to the effect of "flatness" which results from light impinging on an object from above and below. This condition is clearly illustrated in Fig. 6 by the head in the centre of the group, which receives light from above and below.

Another condition utterly neglected by those selling lighting equipment is associated with polished surfaces on woodwork within display windows. Fig. 4 shows the glare resulting from the highly polished surface of the cabinet work, which reveals, mirror-like, the images of the reflectors placed be-



Fig. 7. Lamps should be concealed by a valance.

hind the silk curtain. This line of glaring spots of light detracts from the effectiveness of the window. The remedy lies in depolishing the woodwork, or in placing a curtain behind the reflectors, which should be adjustable, accommodating various heights of "trim."

While a book might easily be written about the concealment of light sources in display window lighting and the influence of such procedure in increasing the "attraction factor of a window, it is

not always within the power of the architect to introduce such refinements, whereas he can generally control the location of outlets and their auxiliary equipment. As regards the high window, the preliminary location of ceiling outlets need not seriously inconvenience the tenant who displays only "low trim"; it is a comparatively simple matter to install a conduit, with outlets attached, which can be hooked to the false ceiling and connected by reinforced cable to the permanent outlets above on the ceiling proper.

Similarly with gas lighting, reflex lights with pilots on eighteen-inch drop pipes attached to one large pipe can be installed quickly and with a considerable saving over a clumsy and inconvenient fixture.

The location of remote control switches should be conveniently placed, so that, if necessary, automatic time clocks can be installed at exactly that point for winding and regulation.

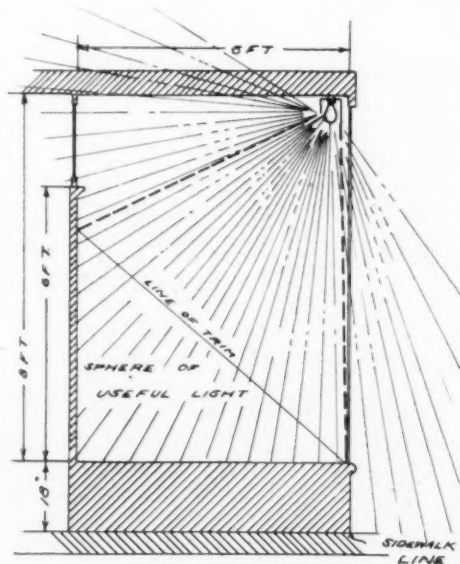


Fig. 8. Illustrates inefficiency of the trough reflector for display window lighting.

A PIONEER IN APARTMENT HOUSE ARCHITECTURE

MEMOIR ON PHILIP G. HUBERT'S WORK

By C. Matlack Price

IN the onward march of building progress, in which new methods or innovations in construction rapidly appear, it is, perhaps, almost inevitable that the names and works of certain pioneers in the field should fail to be duly recognized by the men of today—themselves engrossed in the study of the building problems of the future. Today, when civic legislation is concerned with the regulation of building heights exceeding that of the Woolworth Building, it is a little difficult to hark back to the days when the ten or twelve story fireproof apartment was reckoned an achievement of no small note.

It is to be submitted that some interesting forecasts of the future might be made on the basis of advance in building methods in the last fifty years. What will the next fifty bring? When Mr. Hubert's more noteworthy achievements were conspicuous among contemporary buildings in New York, it would have been difficult, for example, to foresee the Woolworth Building, or, in admiration of the innovations and facilities of the Hotel Chelsea, to foresee the possibility, through evolution, of the new Hotel Biltmore.

Let us, therefore, pause a moment, in our breathless piling of story upon story, in our amazing development of innovation after innovation in building methods, to acquaint ourselves with the work of a building pioneer, and to appreciate the fact that while certain architects' names loom large in the public eye today, no achievements, either present or future, can take away from the pioneers one particle of the credit or importance which are their due. Today their works may appear to be inconsequential beside the monuments of later years—perhaps in qualities of superficial architecture—detail, and the like—those early works were far inferior. Nothing, however,

should be judged excepting in terms of contemporary enlightenment, and if the average draughtsman of today is better versed in architectural forms than the practicing architect of fifty years ago, we have only to thank the betterment of the schools and the general advance and development of the profession which have made this possible.

Few architects of two generations ago "built better than they knew"—most of them would seem not to have built as well as they knew, and yet the dearth of esthetics in architectural knowledge then would be almost inconceivable today. To those architects who built as well as they knew, especially in structural work, is due great recognition as pioneers—as the men who laid the foundations, and made possible the achievements of today.

We are in possession of certain interesting data relative to the work of Mr. Philip G. Hubert, of the firm of Hubert & Pirsson—an architect who designed a number of important city buildings in New York—buildings overshadowed, indeed, by subsequent progress, but remarkable in their day for their marked advance in building methods and practical conveniences.

Mr. Hubert, who died in November, 1911, in his eighty-second year, is remembered by his profession as the pioneer architect of the ten and twelve storied apartment house, and the originator of the co-operative apartment house in this country, as well as the inventor of many devices and innovations widely used in such houses. Being a man of action, as well as the possessor of an original and inventive mind, he carried his ideas into practical execution which many inventors never attain.

Mr. Hubert was born in Paris, in 1830, the son of Colomb Gengembre, coming to this country with his parents in 1849

and settling in Cincinnati. There Mr. Hubert took up the teaching of French, writing his own text-books, which were published and widely used in the schools of that time. In 1853 he was called to Girard College in Philadelphia, then recently opened, as its first professor of French and history. In 1859 he went to Boston, where he became known as the leading French teacher, being offered a professorship by Harvard, which he did not accept, as his taste for invention was leading him gradually to give up teaching and turn to work more definitely constructive.

Continuing the *resumé* of this interesting career, 1865 found Mr. Hubert settled in New York and commencing the practice of architecture, which he had studied with his father. He organized the firm of Hubert & Pirsson, which lasted until the death of James A. Pirsson in 1885, then became Hubert, Pirsson & Haddick, Mr. Hubert retiring in 1893 to make his home in California.

During his thirty years of activity as a New York architect, one of the most important works of Mr. Hubert was the group of apartment houses on Seventh Avenue, at Fifty-eighth and Fifty-ninth Streets, known as the Central Park or Navarro Buildings.

At the time of their erection, in 1882, these apartments were said to be the finest and largest of their type in the world, and remain today as models, in many respects, of what a luxurious and well-appointed apartment home should be. In point of spaciousness of rooms, the better apartments of that time were far preferable to many of today—the interior decoration and architectural mannerisms which seem to us quite impossible, being nothing more than contemporary colloquialism.

The group of eight buildings, twelve stories high, cover a plot of ground 200 by 425 feet, and, with the ground, represented, even in 1882, an investment of nearly five million dollars.

Among the co-operative apartment houses planned by Mr. Hubert are the Hawthorne (ten stories: 75 by 90 feet); the Hubert (ten stories: 75 by 90 feet); the Rembrandt (ten stories: 50 by 90 feet); the Milano (seven stories: 75 by 90 feet); the Chelsea (twelve stories: 80

by 175 feet); the Mount Morris (nine stories: 50 by 100 feet); No. 80 Madison Avenue (nine stories: 90 by 100 feet), and No. 125 Madison Avenue (twelve stories: 100 by 125 feet).

The Chelsea, on Twenty-third Street, is one of Mr. Hubert's most interesting buildings, representing, at the time of its opening, the most luxurious type of residential hotel in New York City. The hotel prospectus furnishes a quaint commentary on the shifting of the city's life, for the Chelsea then boasted that "the location is very central," and "near the shopping district, the theatres and churches."

In many of these houses Mr. Hubert used his system of "duplex" planning, by means of which the amount of space available for kitchens and bedrooms was virtually doubled.

These houses also featured the first generally recognized introduction of fire-proofing, and thoroughness in this matter was a subject to which Mr. Hubert devoted much attention. His aim was to devise an apartment house so nearly fire-proof that the entire contents of a single apartment might burn to ashes without endangering, or even disturbing the rest of the building. He was the first to devise the sheathing of wooden or steel beams with fire-proof plaster blocks, or with cement.

In the Sevilla, in Fifty-eighth Street, an apartment "intended to meet the wants of people who desire to combine the freedom from care of a hotel life with the comforts and privacy of an individual home," Mr. Hubert did away with wooden floors, using a cement composition throughout. This was also the first hotel in which each apartment was provided with a refrigerator cooled from a central plant, and in which the tenants were provided with running water, cooled and filtered for drinking.

It must be remembered that at the time these houses were built, the exodus from individual homes to apartments had barely begun, and the companies promoting the latter were constrained to issue elaborate pamphlets extolling the advantages of apartment-house life over the cares of the house-holder. These pamphlets make interesting reading in these days when safety from fire, good

sanitation, ventilation, convenience and "elegance" are taken for granted, for the apartment house prospectus of the early "eighties" took deep concern in reassuring the prospective tenant on these momentous questions.

Other important buildings beside apartment houses, of which Mr. Hubert was the architect, were a number of churches, the old Lyceum Theatre at Fourth Avenue and Twenty-third Street, and the Shoreman Hotel in Washington, one of the first buildings in which the modern system of steel construction was used.

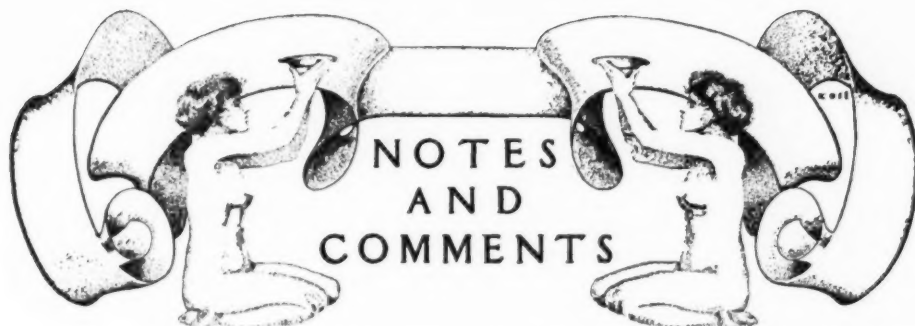
After his retirement from the active practice of architecture, Mr. Hubert took out a number of patents upon devices for making housekeeping easy, among which were improved oil and gas furnaces, a fireless cooker, and, during the last six months of his life, he was busy with a device for supplying hot water

more quickly and more cheaply than by means in present use.

Outside of his business, Mr. Hubert was devoted to his books and to travel. Had he not chosen architecture as a profession, he had undoubtedly become a writer of note, for, as a young man, he contributed a large number of short and serial stories to magazines—of a versatile turn of mind he took a vivid interest in many things, and conversed with keen intelligence and originality upon politics, social science, invention and literature.

Today other names occupy public thought—new buildings rise to overshadow those of little more than a decade ago, but it should certainly form a very significant part of our study or estimate of current achievements to look back a few years at the careers of such architects as Philip A. Hubert, and to realize that these men made possible the architecture of today.





New York Court House Story in Brief.

The following paragraphs contain a brief resumé of facts in the story of the movement for a new Court House for the County of New York. So much time has elapsed since the inception of the project and so many issues have arisen that the course of events and the exact nature of questions involved have become confused in the public mind. The confusion may be dispelled by tracing developments in chronological order.

As early as 1900 agitation for a new building was a-foot among judges and lawyers because of the crowded and unhealthy condition of the "Tweed Court House." In consequence a bill was introduced at Albany and on May 6, 1903, the Legislature passed an act creating a Court House Board, empowered to select site, construct building and arrange approaches. The Commissioners of the Board, appointed by Mayor Low, were Messrs. Bull, Cohen, Peabody, Purroy and Sheldon. Their term of office was unlimited.

Between January, 1904, and March, 1909, the Board selected and reported on five sites. The Board of Estimate and Apportionment rejected every site proposed and in one instance delayed their decision for more than a year (Jan., 1904—July, 1905). Owing to their inability to select a satisfactory site under the law, the Commissioners of the Court House Board resigned on January 10, 1910, and on January 24 Mayor Gaynor appointed as new Commissioners Messrs. O'Brien, Kellogg, Grout, Potter and Strauss. Mr. Strauss resigned and Mr. Steckler was appointed in his place. The personnel of the Board is unchanged.

On February 17, 1910, the law was amended to permit park land to be selected and on the 28th the Board chose a site in City Hall Park, reporting on April

15 "that the site in City Hall Park, at present occupied by the Court House, enlarged as recommended, was under all circumstances the most desirable and that the building might be erected thereon at a cost not exceeding \$10,000,000; but that if any of the other sites under consideration were taken the city would be required to devote to this purpose, in addition to the estimated cost of the building, a sum of \$15,000,000, or more, for the cost of land, which expenditure would be incurred principally to avoid occupying any part of the present City Hall Park for Court House purposes."

On October 12, 1911, as a result of general public opposition to the continued occupation of City Hall Park for building purposes, the law was amended (amendment introduced by Senator Stilwell) to prohibit the Court House Board from selecting a site in a park and, at the same time, to give the Board of Estimate and Apportionment sole power to select a site within a period of six months. After conference with its Corporate Stock Budget Committee, to whom the matter had been referred, and with a Committee of the New York Chapter of the American Institute of Architects (consisting of Messrs. C. Grant Lafarge, Walter Cook, Grosvenor Atterbury, William M. Kendall, H. V. B. Magonigle and Egerton Swartout), the Board of Estimate and apportionment in January, 1912, selected a site bounded by Leonard, Lafayette, Baxter and Park streets. On February 21 the Board amended its resolution by excluding from the area selected the street and park areas previously included, leaving six parcels of land, separated by three important streets, encumbered by two street railways and a subway opened to the public shortly thereafter. On April 29 a map of the site was filed; on May 24 Commissioners of Estimate and Appraisal were appointed; on July 30 and August 5 the report of the

Commissioners was confirmed, fixing awards at \$6,243,668.35, and title to the six parcels was vested in the city.

In January, 1913, a general scheme of grouping public buildings about the Court House site, involving a much larger area, was considered. Pursuant to this scheme in June sketches for a Civic Centre plan were submitted by a Committee on Civic Improvements of the New York Chapter of the American Institute of Architects, and by Mr. Lowell who in April had been appointed as architect of the new Court House Building.

In November, 1913, a final plan for a modified and extended site for the Court House was prepared, obviating many traffic and engineering difficulties and incidentally much expense. This plan was submitted to the Board of Estimate and Apportionment on December 31. On May 9, 1914, the Committee on City Plan published a memorandum on the proposed modified site and a public hearing was held in May at which it was generally approved. No action has been taken since that date by the city authorities to complete the acquisition of the site.

The Plan for the Court House.

On May 10, 1912, the Court House Board chose Messrs. R. S. Peabody of Boston, Frank Miles Day of Philadelphia and J. L. Mauran of St. Louis as an Architectural Jury of Award

in the competitions to select an architect. In October, 1912, ten designs were chosen in the first competition and their authors invited to enter the final competition along with twelve other invited competitors.

On April 10, 1913, the author of the successful design selected by the Jury of Award in the final competition was appointed as architect of the building by the Court House Board and found to be Fay Lowell, Esq., of Boston.

The Court House Board approved the general design on May 20 and on May 24 submitted it to the Justices of the Supreme Court for approval (as required by law). On May 26, 1913, the Justices appointed a special committee to consider the matter and certain objections were raised to the circular plan. After considerable demur the Judges agreed with the Court House Board to take expert advice regarding questions of lighting, ventilation and plan, and Messrs. H. J. Hardenbergh, Bertram Goodhue and G. Homer Woodbridge were called in. As a result the

Justices withdrew their objections to the design on March 27, 1914.

On April 14 the preliminary plan of the new building with general specifications was approved by the Court House Board, two days later by the Justices of the Supreme Court and on May 11 by the Municipal Art Commission.

On April 17, the day following approval by the Justices, the preliminary plan was submitted to the Board of Estimate and Apportionment and is, at this writing, awaiting their action.

The Ancestral Home of the Washingtons in England.

It was only last year that Sulgrave Manor, the ancestral home of the Washington family, was purchased and made "a public monument to the ties of blood, history and friendship which unite

the two great English speaking peoples on opposite sides of the Atlantic" in connection with the celebration in England of the one hundredth anniversary of peace among English speaking peoples. Sulgrave, which is a fine example of the best type of old English stone manor house, was erected in the middle of the sixteenth century. It is in an excellent state of preservation, both inside and out. With the exception of some few partitions which have either been added or taken away the interior is believed to be just as it was when the ancestors of George Washington lived there some 375 years ago. Sulgrave is to be preserved as a place of pilgrimage for Americans in England and will presumably also be used as a museum of Washingtonia.

"Original" Architecture and its Reproductions.

Perhaps there is no artist to whom a thorough knowledge of all that has gone before is of so great importance as it is to the architect. Indeed, few persons will deny that all meritorious design is more or less a recasting or adaptation of certain well established and defined forms and details, most of which have been in general use for centuries. But this privilege of adaptation should never be abused. A building—one does not say design—that is obviously a copy of something else naturally suggests a whole series of questions—pertinent ones, too—as to the ethics involved in thus appropriating a design with, perhaps, only minor changes, and of the propriety of making so free use of the best work and thought of former designers.



SULGRAVE MANOR, NORTHAMPTONSHIRE, ENGLAND, THE ANCESTRAL HOME OF THE WASHINGTON FAMILY.

A case at point is a recently completed residence in New York. This particular building, beautiful enough and well executed as it undoubtedly is, seems immediately so strikingly like the house that Andrea Palladio built for himself in Vincenza that no shadow of doubt passes through the mind of those who are familiar with the house of Palladio as to the origin or "inspiration" of the New York design. In some instances one would be willing to say that it is, perhaps, better to make a reasonably correct copy of a good building than to originate a poor one, but in the present instance any suggestion of this sort is quite out of place for the architects who are responsible for this residence are capable of doing, and have done time and again "original" work of the very highest order.

It may be that this particular copy was made necessary by some whim of the owner. It is to be hoped that that is the case. If it is, one may well sympathize with the architects, for it is obviously unfair to them to be thus compelled to produce a building that puts them in a position where they might be accused of the most barefaced plagiarism.

In New York the Tiffany building on Fifth Avenue, the tower of Madison Square Garden, the Metropolitan tower—and even in a sense the Woolworth building—are examples of the most commendable adapta-

tions. In each of their details and even schemes of composition have been adopted with so much skill that the adaptation does not force itself upon the beholder; but in the residence in question there is apparent none of this skill in adaptation. It seems to be what is known in the draughting room as a "dead crib."

The Italian Pavilion at the Panama-Pacific Exposition.

The designs that have been prepared by Signor Piacentini for the Italian Pavilion at the Panama-Pacific Exposition show a marked departure from the "showy" sort of building generally erected at expositions of this sort. Instead of a building of the modern kind Sig. Piacentini is reported to have made an effort "to animate the Italian pavilion with every sign and sound of Italian life—the splashing of water from many fountains, the ringing of bells, the flying of pigeons, fluttering flags and music." The group is to consist of a number of separate buildings in the various Italian styles of architecture—Classic, Italian Gothic, Renaissance and modern—arranged around two courts or squares joined together with arcades and porticoes, and giving more or less the appearance of a small, old Italian town.

The Italian exhibits will consist of typical Italian industries—faience, mosaics,

hammered iron, glassware, etc., and a moving picture apparatus is promised—to "illustrate the natural and artificial beauties of Italy, her archaeological treasures and ancient and modern buildings and monuments."

**Restoration
of the
Paul Revere
House, Boston.**

Even though the actual work has been finished for so long that it has passed out of the province of really "current work," it is a pleasure, nevertheless, to be able to record the restoration by Joseph Everett Chandler of the historic Paul Revere house, in the month that is so closely connected with the events that lead up to that eventful 4th, or, if we are guided by historians who insist upon strict accuracy in the matter of dates, the 2d of July, 1776. Referring to this work, a writer in the Boston Transcript says: "The architect who undertook this work knew the type characteristics of the seventeenth century house in New England. The job became one of inference. From a lower sill, scraped by the opening and shutting of a frame-work, it was clear that the original windows had been casements, swinging outward. From extant mouldings it was possible to reconstruct the interior woodwork; from half a dozen authentic clapboards of a design obviously authentic, the whole exterior was clapboarded with an effect of texture (in its ogee mouldings and scarfed ends) which places the aspect, at a glance, as previous to the eighteenth century.

"The detection of these details was due to the painstaking inspection of every foot of wall in the old building as it was opened by Joseph Everett Chandler, the architect in charge. He discovered, for instance, a fragment of wall paper bearing an architectural design which was plainly of the

period previous to 1790, when the Revere occupancy of the house began, and this paper, reproduced, was used for the rest of the lower floor room. The new beams are shaped, like the old ones, with molded "stops," resting on shouldered posts. The wall construction, as may be seen in an opening left for that purpose, is of brick between the studs. It is even thought possible that the original design had been to build of open brick and exposed beams in the English manner, until it was seen that the New England climate was unsuited to such construction.

"There was for a time a question in the mind of the architect whether the "ell" was not the older part of the house, a question raised by certain details of the construction; for one thing, the "ell" with an overhang is a rarity, and the beam-ends presented certain puzzles, but it seems more likely that the part fronting on the square is either synchronous or the earlier portion of the two. The overhang on the North square frontage is undisputably the original form. It was remarked by the architect that had relic hunters realized that the exposed beams were a part of the house as it was when lived in by Paul Revere, with the "drops" merely sawn off, restorers might have whistled for these relics in vain. As it was, they established the certainty of the overhanging second story and those picturesque wooden knobs or "drops," which hang like big water drops, ready to fall.

"The interior of the house is rich in suggestion of the antique and the picturesque. More than any other of the group of houses restored by Mr. Chandler's skill and scholarship, these rooms manage to create an "atmosphere." They do not look lived in, according to a modern sense; but they do look as if the occupants of that elder day had gone off in hot haste, leaving all their belongings pretty much as they happened to lie."